

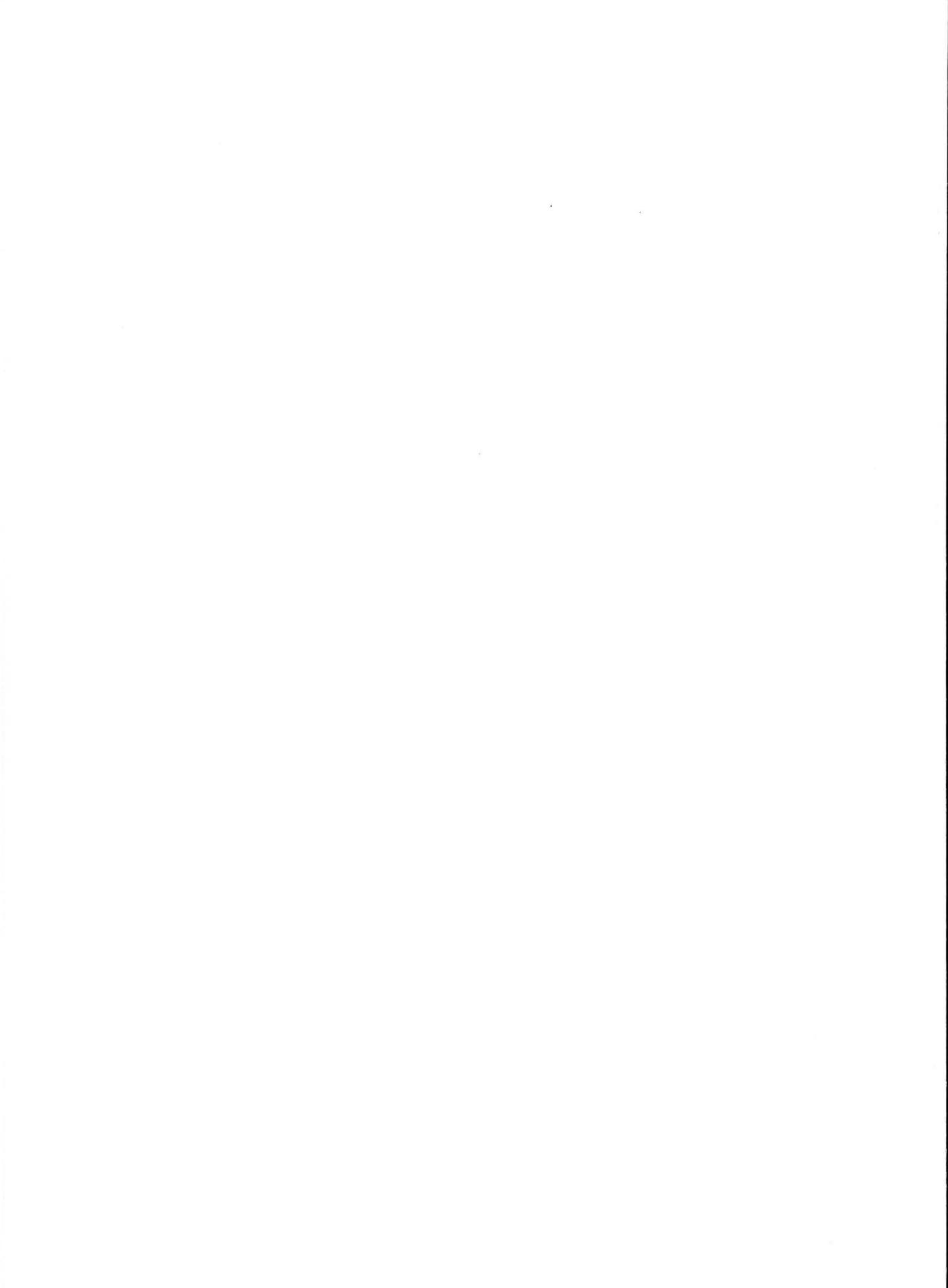
JOHN AZZOPARDI - MATTEO SANSONE

ITALIAN AND MALTESE MUSIC  
IN THE ARCHIVES AT THE  
CATHEDRAL MUSEUM OF MALTA



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**ITALIAN AND MALTESE MUSIC  
IN THE ARCHIVES AT THE  
CATHEDRAL MUSEUM OF MALTA**



External views of the Cathedral, Malta

(Reproduced from Denis De Lucca, "Mdina: A History of its Urban Space and Architecture", Said International, Malta, 1995)

THE MUSIC ARCHIVES OF THE MDINA CATHEDRAL MUSEUM

VOLUME I

JOHN AZZOPARDI – MATTEO SANSONE

# ITALIAN AND MALTESE MUSIC IN THE ARCHIVES AT THE CATHEDRAL MUSEUM OF MALTA

John Azzopardi  
25.11.02  
for Theresa Vassallo  
with complimentary regards

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MALTA 2001

## THE MUSIC ARCHIVES AT THE MDINA CATHEDRAL MUSEUM

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### Vol. 1

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### Vol. 2

Franco Bruni

*The Vella Composers. Dr Giuseppe Vella (1827–1912) and his sons Alberto (1866–1931), Luigi (1868–1950) and Paolo (1837–1948)*, Malta, 1997  
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### Vol. 3

Marcel De Gabriele – Georgette Caffari

*Carmelo Pace, A Maltese Composer. Thematic, annotated and illustrated Catalogue of Works*, Malta, 1991  
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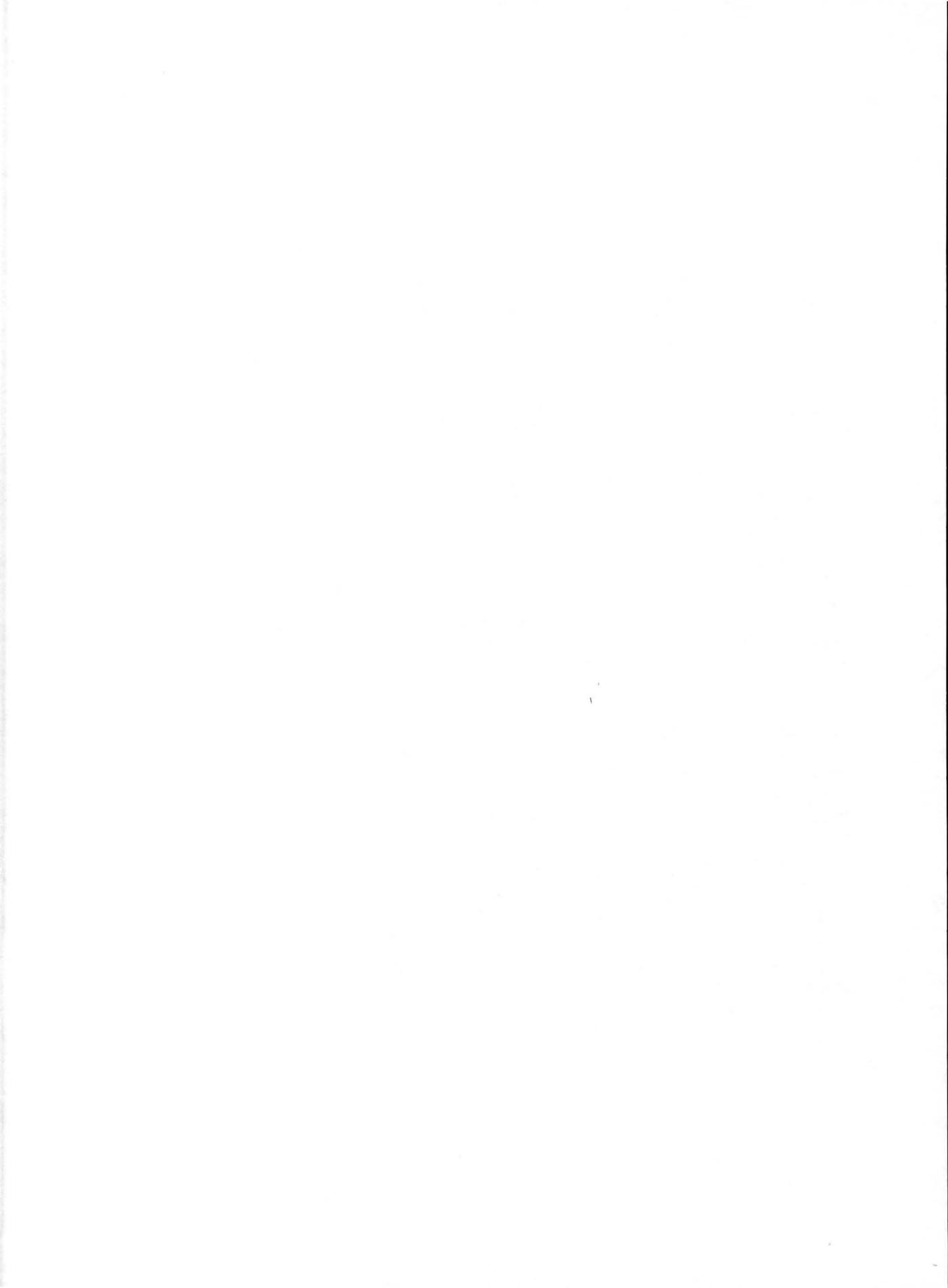
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## FOREWORD

Thirty years ago the musical archives of the Cathedral were completely unknown to musicologists. Today these archives are researched by scholars in and outside Malta for their studies, by students for their dissertations and exercises in old music editing, by music directors for revival concerts and by music publishers for recordings. This is all due to the initiative of the Cathedral Chapter and the Cathedral Museum Committee who have opened and promoted these archives to several musicologists who have in various ways assisted by sending their students and directed their research, and to music directors who were keen on promoting Malta's musical heritage by editing and performing unknown works by Maltese composers. The authors of this publication would like to acknowledge the benefits of all these promoters.

This publication consists of two parts: a number of studies and a handlist. The first two studies of Part I, by Mgr John Azzopardi, were completed in the past two months; they offer a brief description of the archives as augmented by the latest donations and a brief history of the *cappella di musica* in the light of the latest research, including the various publications of Dr Franco Bruni. Chapters three and five by Dr Matteo Sansone, analyse the 17<sup>th</sup> and 18<sup>th</sup> century contents of the archives while chapter four, by the same author, studies Azopardi's treatise *Il Musico Pratico*. These last three chapters were written several years ago when Dr Sansone was active in Malta lecturing in the Department of Italian at the University and keenly researching the archives. Since then Azopardi's treatise has been studied by O. Brantley Adams in a published dissertation (1991) and by Dr Spiridione Buhagiar in two, so far unpublished, dissertations (1988 and 1999). Mr Buhagiar has recently taken on the position of *maestro di cappella* that was once held by Francesco Azopardi. Let us hope that he will also publish his dissertation. Notwithstanding that their studies were written years ago, the authors of this publication feel that they are still valid today and deserve to be published. They would also like to thank two musicologists who have kindly read through the five studies of Part I and made valuable suggestions; these are Mr Joseph Vella Bondin for chapters one and two and Dr Jeffery Kurtzmann for chapters three, four and five.

The handlist (Part II) is here included to support the contents of the studies forming Part I of this publication. It was completed years ago together with the studies of chapters 3, 4 and 5. For a detailed catalogue the reader is referred to Dr Franco Bruni, *Stampe Musicali italiane alla Cattedrale di Malta*, Malta 1999 for the Printed Works, and to the entries on [csbsjv.edu/hmm/centers/malta/mdina.html](http://csbsjv.edu/hmm/centers/malta/mdina.html) (the website of St John's University, Collegeville, Minnesota) for the Music manuscripts.



## PREFACE

The more majestic stone edifices – such as theatres – resemble at times giant musical instruments; even more so are the churches that regulate the tempo of life in the towns and the countryside with their ringing bells, their organ-playing and singing. The building itself acts only as a support for the belfries and a resounding hollow for voices and instruments.

At the heart of every cathedral was to be found the chapel or *cappella*, understood as a *schola cantorum*. Although sited at the southern-most tip of Europe, the musical cappella of the Cathedral of Malta performed its *sacri concerti* in the very best European tradition during the seventeenth and eighteenth centuries – which one can describe as its golden age. The richness of its repertory is borne out by many surviving musical prints and manuscripts. They are all listed in the following pages according to modern bibliographical methods, and with detailed information.

To the merit of the authors of this book, they have rediscovered and catalogued all that valuable music after putting it in order for the scrutiny of scholars. It is a notable event, even sensational, both because Malta has remained nearly unknown to musicology, without any of its archives figuring in the repertories of musical bibliography; and also because the Mdina Cathedral's collection of old music is without doubt the most important that has been preserved south of Naples.

One hundred fifty-nine musical prints have been preserved there; the oldest being Claudio Merulo's fourth book of *Messe d'intavolatura d'organo* (Venice, 1568), followed by Giulio Oristagno's *Responsoria Nativitatis et Ephiphaniae Domini quae quatuor vocibus concinnuntur* (Palermo, 1602); the most recent is the unicum of the *Mottetti a una, due, tre e cinque voci* (Rome, 1698) by Alessandro Melani, the very first to compose a melodrama on the myth of Don Giovanni and his "convitato di pietra". But the major portion of these books fall in the six decades around the mid-century. They supply us indeed with the repertory of the Malta Cathedral chapel between the years of 1620 and 1680.

The value of this collection stands enhanced on account of the substantial number of unique copies it contains, among them works by Sicilian authors whose memory has been lost: such as Corrado Bonfiglio, chapel-master of the senate of Noto, and Andrea Rinaldi, who was formerly chapel-master in the Malta Cathedral and then at the Cathedral of Syracuse, his native town. Rinaldi's *Mottetti concertati a due, tre e quattro voci* were published in Palermo, as were most of these unique copies. The other Palermitan prints contain works by Vincenzo Amato, Vincenzo D'Elia, Mariano di Lorenzo, Antonio La Greca and Giulio Oristagno – reported by Mongitore at the beginning of the eighteenth century, but otherwise lost – and moreover works by Giovanni Battista Fasolo and Bonaventura Rubino.

Yet the oldest manuscripts are two antiphoners in late Aquitanian notation of the 12th–13th century: the puncta (lozenge-shaped in the earlier codex, square and larger in the later) are usually on a staff of one ink line and three dry-point lines. In addition there are six large illuminated parchment choral books of the 16th century.

## PREFACE

The other manuscripts have preserved a large number of compositions by Maltese, Sicilian and Italian composers from the 17th to the beginning of the 19th centuries. Among these are seven pieces by Giacomo Carissimi, three of which are not otherwise preserved.

Among the manuscripts there is a small collection of works by Vincenzo Amato, the most important Sicilian composer of his time – the uncle of Alessandro Scarlatti and maybe his first musical teacher – among which is the famous “Passion according to Saint John”. This work had a truly singular success, remaining in the liturgy of Sicilian chapels continually for three centuries, in fact, until a few decades ago. We even have a report of its performance at Mayenne a few years before the outbreak of the French revolution. The other manuscripts of this work that have reached us are in fact late copies: the one at the Palermo conservatory – datable to the end of the 18th century – contains only the music for the evangelist (soprano) and for Christ (basso). The other, at Palermo too, is kept by Roberto Pagano – who identified with certainty the author of this anonymous Maltese manuscript. The role of the evangelist is here assigned to a tenor, while the polyphonic sections for the “turba” were “composed by the maestro Ignazio Schiavo in the year 1889”. In yet another manuscript, also in the Pagono collection, the same music has been adapted for a parallel “Passion according to Saint Matthew”. Other XIX century manuscripts, newly discovered at Monreale, near Palermo, contain both these Passions. But now we have the 17th century manuscript at Mdina, which preserves the entire authentic score by Amato: here we find the recitative melodies of the Evangelist and Christ (tenors), of Pilate (contralto), and four-voice polyphony for the “turba”. The Maltese manuscript does not bear the author’s name, but the melodies for Christ and the evangelist are nearly identical to those found in the manuscripts at Palermo. The basso continuo agrees too, although it has passed through a process of modernization in the Palermitan manuscripts.

No wonder we find some stanzas from Torquato Tasso’s *Gerusalemme Liberata* among the Maltese musical manuscripts. Tasso was a national prophet in Sicily, at the very frontiers of Christendom against Islam. The printer of the senate of Palermo, Giovan Battista Maringo, published many books of polyphonic madrigals on Tasso’s poems in the first decade of the 17th Century. Antonio il Verso, the eminent Palermitan composer, set two books of madrigals on Tasso’s poem, apart from six cycles from the *Gerusalemme* that feature in another four of his madrigal collections, which total twenty-three books. At Mdina we now find from the great Tassian poem, the *Dialogo di Sofrania et Olindo*, beginning with *Poscia che'l re crudel* (eleventh stanza in the second canto), set for four voices and basso continuo by Don Francesco Fiamengo. Of this Messanese priest we previously had only one book (incomplete in one section) of *Pastorali concendi al presepe co' responsori della sacra notte del Natale di Nostro Signore, a due, tre, quattro, cinque e sei voci, co'l basso continuo, opera terza* (Venice, 1637), a book of *Cantate a tre voci* (Messina, 1632) and one of *Messe concertate* (1636 or 1637), besides information about this two earlier works, now lost.

As regards the Maltese musicians, many of their works are kept at the Mdina Cathedral Museum – in fact, there are works of whole dynasties of composers, such as Balzano, Zerafa, Bugeja, Nani, Vella, Camilleri and Scicluna composers, from the 17th to the 20th century.

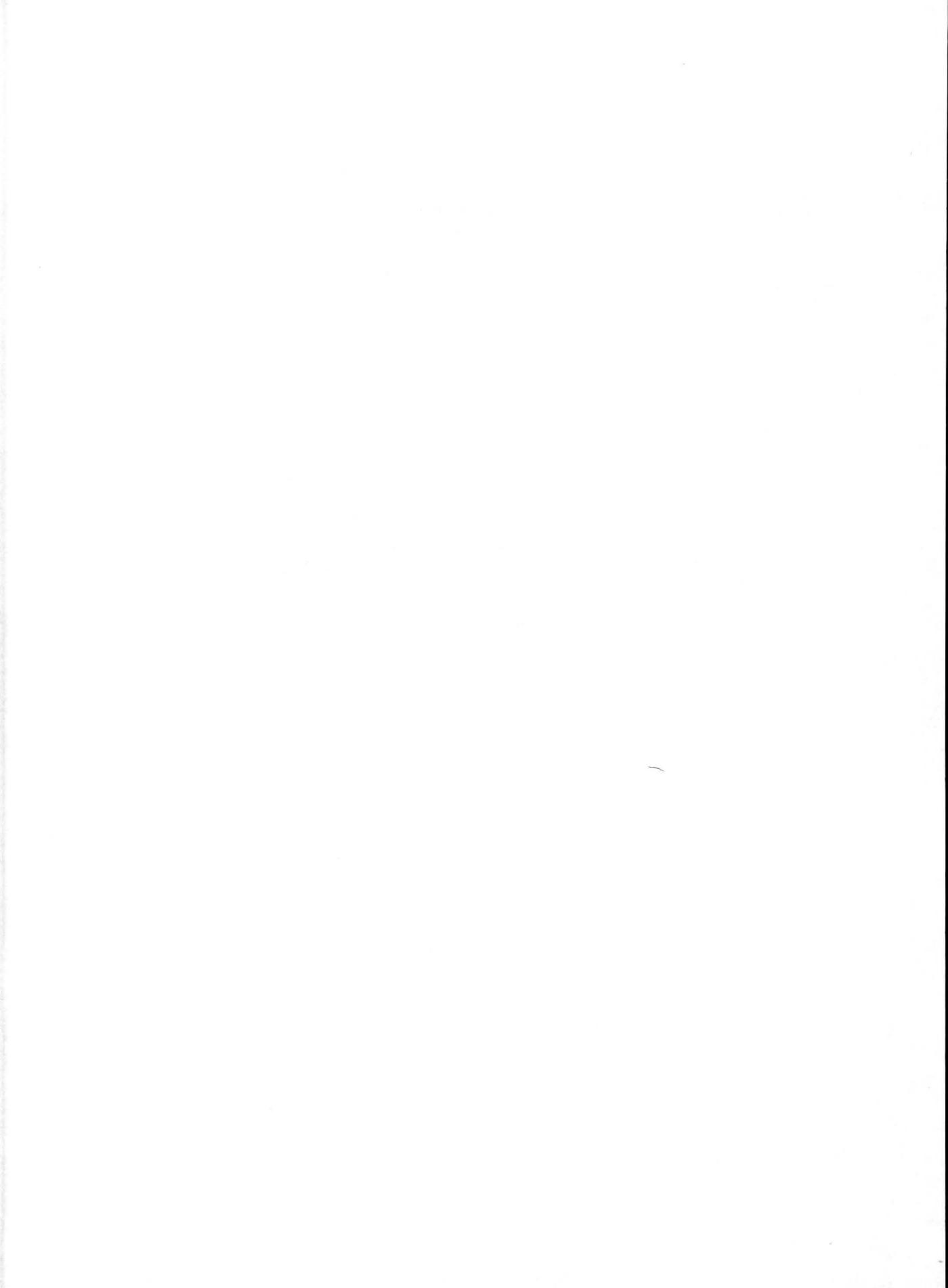
Malta was part of the Kingdom of Sicily from 1091 to 1798. The musical *cappella* of its Cathedral during its golden age was one of the best Sicilian *cappelle*. Now it is the only

PREFACE

one whose musical archives have been preserved – besides the nearly complete administrative records.

Much work awaits musicologists, especially Sicilians. The project for publishing the corpus of *Musiche Rinascimentali Siciliane*, which was planned to contain some sixty volumes has suddenly grown by another dozen. Fortunately considerable progress has been achieved in recent years in the study of the history of music in Malta and its very close ties with Sicily and Naples.

Paolo Emilio Carapezza  
Director of the Institute of Musicology,  
University of Palermo



# ABBREVIATIONS

*Archives*

AAM	Archiepiscopal Archives of Malta
ACM	Archives of the Cathedral of Malta
AIM	Archives of the Inquisition of Malta
AOM	Archives of the Order of Malta
CEM	Curia Episcopalis Melitensis
NAM	National Archives of Malta
NAV	Notarial Archives, Valletta
NLM	National Library of Malta

*Collections*

Dep.	Depositeria
Proc.	Processi criminali
Misc.	Miscellanea
Reg.Del.Cap.	Registrum Deliberationum Capitularium

---

A	Alto, contralto	obl.	obligato
ant.	Antiphon	off.	offertory
B	Bass	org	organ
Bc	basso continuo	Pr.	printed work (refers to Mdina Musical Archives)
Br	Baritone	ps.	psalm
cant.	canticle	resp.	responsory
canz.	canzonetta	rip.	ripieno
cb	controbasso	S	Soprano, Superius, Canto
cemb.	cembalo	s.d.	sine data
ch.mas	chapel master, maestro di cappella	seq.	Sequence
cl	clarinetto	s.n.	sine nomine, sine numero in Azopardi's and Zerafa's manuscripts
com.	compieta	strings	= 2 vl, vlc, cb
conc.	concertato	T	Tenor
cnto	cornetto	Tr	tromba
cor	corno	Trb	trombone
dial.	dialogue, dialogo	vl	violin
fag	fagotto	vla	viola
fl	flauto	vlc	violoncello
in. vs.	introductory verse	vlt	violetta
madr.	madrigal	*	this sign in the Handlist denotes a unique printed work or a unique edition or a work with one or more unique parts
mot.	motet		
mS	Mezzo soprano		
MS	manuscript		
ob.	oboe		

## THE AUTHORS

JOHN AZZOPARDI is the Curator of the Mdina Cathedral Museum and the Wignacourt Collegiate Museum in Rabat. He is the author of various publications on history and especially art history, music and the archives. He also edited and contributed in a number of exhibition catalogues.

MATTEO SANSONE Ph.D.(Edin.) is an expert on operatic literature and his special field is late nineteenth-century Italian opera on which he has published several studies. He runs the opera courses at the British Institute of Florence. He was active in Malta as lecturer in Italian at the University between 1978 and 1980 when he researched the musical archives of the Cathedral.

# PART I

## STUDIES

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# CHAPTER I

## THE MUSIC ARCHIVES AT THE CATHEDRAL MUSEUM, MDINA-MALTA

### Their Contents, Provenance and Study

JOHN AZZOPARDI

A collection of music scores extant for many years in the Mdina Cathedral Sacristies was transferred to the baroque palace of the Old Seminary in 1968 prior to its official opening on 4 January 1969 as the Cathedral Museum. The collection now forms part of the rich, multiform archives preserved there and available for research<sup>1</sup>.

On their transfer, the scores were re-classified by composer<sup>2</sup>. During the course of this demanding exercise, works by Maltese composers, whose names had been completely forgotten, came to light. Among these were the two oldest extant compositions by identified Maltese composers, both chapel masters of the Cathedral, namely the motet *Beatus Vir* dated 1652 and some psalms by Giuseppe Balzano and the motet *Venite Omnes* dated 1680 by his brother Domenico<sup>3</sup>.

A number of initiatives were immediately taken by the Museum to evaluate and make known the scores; these included research on unknown and less familiar composers, exhibitions of selected scores, revival concerts of edited works, lectures and documentary exhibitions on the life and works of some of the more important composers.

The end result was extremely rewarding.

Private collectors started to donate scores in their possession, often amounting to substantial collections, to the archives. Local and foreign scholars discovered that the manuscript and old printed scores which formed part of the collection contained unsuspected uniques and shed light on musical activity not only in Malta but also in Italy and especially in Sicily. International musicologists began to research the archives, publishing information about them abroad<sup>4</sup> and sending their students to prepare dissertations on the available material. The microfilm project initiated in 1973 jointly with St John's University, Minnesota, facilitated the study of the scores outside Malta.

The advantage of having, concurrently with the music scores, ample historical documentation in the museum archives on the running of the Mdina Cathedral *cappella*

1. The suggestion had been made by Chev. Vincenzo Bonello.
2. The original arrangement was by subject (masses, vespers, hymns, antiphons, etc.) As these archives had not been in use for many years, and were conserved in heaps with hardly any order, it took some time and effort to organize them. At the Cathedral, these archives were under the custody of the music deputies, not the archivist.
3. No mention of these two composers could be traced in any of the available literature on Maltese music written up to then.
4. Cfr Paolo Emilio Carapezza, "La Sicilia ritrova a Malta le sue musiche" in *L'Ora*, Palermo, 7 July 1979.

## THE MUSIC ARCHIVES AT THE CATHEDRAL MUSEUM, MDINA – MALTA

*di musica* over a period of four centuries increased the importance of the collection. It was soon realised that historically the *cappella* was one of the most important south of Naples. Various studies have now been published, not only on the collections but also on the *cappella*. The *cappella* and its archives have featured as a theme in seminars and international conferences<sup>5</sup>.

Composer Carmelo Pace (1906-1993) after donating all his works, instituted a Foundation, under the care of the Museum, for the continued promotion of his music. A major initiative was the production of CDs featuring the performance of works in the archives by International Childrens' and other Choirs, by Studio SM of Paris and other organizations in collaboration with the Cathedral Museum<sup>6</sup>.

The music archives can be grouped into three categories: Choral Books, Printed Works and Manuscript Scores. These are available as originals and also on microfilm as part of a bigger collection which includes scores conserved by Religious Orders, Parishes and private owners. Available handlists and catalogues complement the collection.

### CHORAL BOOKS

#### The antiphonaries

The oldest works in the archives are two **antiphonaries**, marked A and B, on parchment written in Aquitanian notation on a staff of one red and three dry-point lines. Unfortunately they are incomplete. Codex A starts with the Fourth Sunday of Lent while codex B does not have the Common of the Saints or the Liturgy of the Dead.<sup>7</sup> Both have decorated initials; Codex B has 51 of these, coloured in red and bluish green<sup>8</sup>.

The provenance of these two codices is unknown. There is a clear indication however that they belonged to a religious Congregation that recited nine psalms instead of three during Easter Week<sup>9</sup>. An early reference to these codices may be traced in the oldest extant inventory of the Cathedral Library, registered in the Acts of Notary Bonaventura de Bonetiis of 19 April 1543<sup>10</sup> as well as in the Angevin inventory of the chapel of St Mary, in the *castrum maris* of Birgu, dated 1274<sup>11</sup>. This is clear proof of their great antiquity.

Though mentioned in a few publications of a rather popular character, these codices have only recently attracted the attention of music palaeographers.

Peter Jeffery of Princeton University, New Jersey, in a study published in 1979 wrote

5. Italy (Naples, Palermo, Caltagirone), U.K. and the U.S.A .
6. Cfr Appendix 8.
7. Some of the missing pages may have been utilised as backing material for the repair of other choral books in Malta. A choral book at St John's Co-Cathedral Museum was repaired with leafs written in a similar notation. The recovery of these pages through a proper restoration is worth considering.
8. For a comparative list of the contents of these two unpublished antiphonaries see appendix 1.
9. Cfr J. Azzopardi, *The Cathedral Museum, Mdina-Malta*, Malta 1990, p.9
10. ACM, Misc. 218 ( Inventaria Ecclesiae Cathedralis Melitensis): "Item sei volumi di antiphonari tre feriali".
11. Laurenza V., "Malta nei documenti angioini del. R. Archivio di Napoli", *Archivio Storico di Malta*, v. 1- 4 (1934) 103-171; doc. XL; p. 134: *antifonaria vetera duo*.

that “particularly interesting are the two antiphoners from Malta that are written in an unusual type of Aquitanian notation. The puncta in the earlier codex are lozenge-shaped, usually on a staff of one ink line and three dry point lines. The climacus often ascends at a slight angle, instead of at the vertical. A and D clefs outnumber F and C clefs. The later antiphoner also uses A and D clefs, but has the larger, square puncta of later Aquitanian notation. The notational characteristics of these two antiphoners can be seen in some manuscripts from south-eastern France. The relationship between the French and the Maltese manuscripts deserves to be studied at greater length”<sup>12</sup>.

Prof. Victor Huglo of the Department of Medieval Musical Palaeography of the Ecole Pratique des Hautes Etudes (IV Section), Sorbonne, has investigated further this French relationship. He dated Codex B from the first half of the 12<sup>th</sup> century and Codex A from the middle or second half of the 13<sup>th</sup> century. He stressed the close similarity with Codex LH 183 of Marseilles Cathedral and as far as initials are concerned with the *Graduale* of Narbonne in Paris BN, Vat 780. He also located Codex B to the inferior valley of the Rhine<sup>13</sup>.

Finally Prof. Nicole Sevestre of Bordeaux University has examined in great detail and transcribed Codex B which she hopes to publish, together with a preliminary study, in the near future<sup>14</sup>.

### The Royas Graduals

The choral books in the Archives also include the six large graduals on parchment commissioned by Bishop Martin Royas (1566-1577) on behalf of the Cathedral Chapter to a Dominican Friar, Fra Salvator Ferrarius di Bisignano who executed them in 1573 in Pozzuoli.

The commission of these skilfully executed choral books is definitely related to the Tridentine Reform. The text is in Gothic script. Each volume, with the exception of one, has a decorated first folio with an illuminated border, a historiated initial and the arms of Bishop Royas<sup>15</sup>. Their illuminations have been recently studied by Martina Caruana<sup>16</sup> who detected a strong similarity in style with the 1582 interventions on the L'Isle Adam choral books preserved at St John's Co-Cathedral in Valletta.

12. P.Jeffery, “Musical Manuscripts on Microfilm in the Hill Monastic Library at St John's Abbey and University”, *Notes*, (USA) vol. 35 (1978-9), pp. 7-30.
13. Personal correspondence with Prof. Huglo.
14. The initiative for this study was taken by Prof. Alain Blondy of Sorbonne University, Paris IV. Prof. Sevestre has now been working on this project for several years.
15. The arms carry the bishop's motto: *In fornace tamquam aurum*. There is ample documentation on the lengthy discussions between the Cathedral Chapter and Bishop Royas on the commission and payment of these graduals.
16. M.Caruana, *The L'Isle Adam Illuminated Manuscripts and Other Illuminated Choral Books in Malta*, Malta 1997, pp. 43-46. The author attempted to interpret the figure in profile of a bust of a bearded monk in one of the historiated initials as being a portrait of the scribe Bisignano or a fellow Dominican colleague.

### The Gargallo and Other Choral Books

Two smaller antiphonaries on parchment are also conserved and exhibited in the Museum. They bear the arms of Malta and have an illuminated initial with the arms of Bishop Gargallo. Cathedral inventories compiled from time to time listed the Church's choral books then extant<sup>17</sup>. A study of these books, mostly preserved in the Cathedral Sacristies, would be useful.

### THE PRINTED WORKS

A study of the collection of 16<sup>th</sup> and 17<sup>th</sup> cent. printed works in the Cathedral Museum Music Archives, by Dr Matteo Sansone, is included in Chapter 3, *infra*. Moreover a detailed catalogue of the collection was published in 1999 by Dr Franco Bruni under the title *Stampe Musicali Italiane alla Cattedrale di Malta. Storia e Catalogo della Collezione* (ACM, Mus.Pr. 1-159).<sup>18</sup> To avoid repetitions, I shall here limit myself to a few statistics and some additional information.

In its present state and as presently archived, this collection contains 159 works (marked Pr 1 to Pr 159)<sup>19</sup>. Apart from 20 works of secular music, 15 of which were published in Venice, the collection consists of sacred music, which reflects its intended liturgical use. Its 883 partbooks include 107 complete works, 52 incomplete works with 117 missing partbooks and a considerable number of duplicate partbooks. About 20 works, presumably those in more frequent liturgical use, are available in full duplicate. It is evident that the missing partbooks, like other works documented as extant in a repertory compiled round 1710<sup>20</sup>, are now lost.

The oldest and only 16<sup>th</sup> century work in the collection, by Claudio Merulo, is dated 1568 and was published in Venice. Next oldest is a composition by Giulio Oristagno published in Palermo in 1602. Both are incomplete. The 'youngest' work, composed by Alessandro Melani, was printed in Rome in 1698. 135 of the 159 prints were published between 1624 and 1678. With the exception of two, all were published in Italy (Rome, Venice, Bologna, Naples, Milan, Modena, Messina and Palermo). The non-Italian prints consist of works by French composers and were published in Paris, that by Du Caurroy in 1610 and that by Du Mont in 1652. The publishers represented total 39<sup>21</sup>. Included are 18 anthologies, 12 compiled by Florido de Silvestri of which one (Pr 61) is a collection

17. The inventories are archived as Misc. 218-222 of the Cathedral Archives.
18. Other studies on this collection by Bruni include his unpublished 'tesi di diploma', *Studio e catalogo della collezione di stampe musicali della Cattedrale di Malta* (Mus. Pr. 1 -159), Scuola speciale per archivisti e Bibliotecari, Universita' La Sapienza, Rome, 1994 and the essay "Edizioni rare e unica del seicento nella cattedrale di Malta" in *Nuova Rivista Musicale Italiana*, 3 (1995) 505-527.
19. In the present enumeration three duplicate works (Floridus Pr 52 and 53; Foggia Pr 62 and 63; Mazzocchi Pr 104 and 105) were each given two different numbers. But two works in different editions (Bernardi 9a and 9b and Graziani 88a, 88b, 88c) were given the same number. If successive editions or reprints are considered as different works, the total consequently remains 159 works.
20. This repertory is fully transcribed in appendix 4.
21. For a list of these publishers see appendix 2.

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of madrigals. Four works of motets or psalms, three by Bonifacio Graziani<sup>22</sup> and one by Stefano Bernardi<sup>23</sup> are available in different editions or reprints.

The title-page of each partbook has a very attractive decorative element. Generally an ornamental frame encloses the title-page text. The centre-piece often carries the coat-of-arms of the artistic patron. Holy images are also frequent. They include St Petronius (Prs 30-32), St Anthony of Padua (Pr 15), the Immaculate Conception (Pr 91), the Nativity (Prs 44, 116) and the Virgin adoring the Child (Pr.40). The name of the artist or engraver has been detected in five cases: Ciro Ferri (Pr 94), F.Niger (Pr 124), Campanile (Pr 113 and 115) and Thiboust (Pr 92).

The texts of the dedications of the prints to patrons are at times very revealing and the patrons include members of the Order of St John. Gratiani's *Libro Quinto de' Motetti a voce sola* (Pr 82), is dedicated to Fra Giovanni Battista Mocchi, Knight of the Order of St John and chapel master of the Duke of Neuberg. In it reference is made to the poetic activities of this Knight in Malta and to a visit commissioned by the Landgrave of Hassia<sup>24</sup>. Two anthologies by Floridus are dedicated to Fra Jacob de Cardon d'Eviev, ambassador of the Order to the Holy See (Pr 50) and to Don Carlo De Lornay De Menton, knight of St John (Pr 51).

Perhaps the collection's major merit lies in the considerable number of unique works or editions or partbooks it contains. Their identification was the result of research in international reference works undertaken with the help of Prof. Paolo Emilio Carapezza of Palermo, Oscar Mischiati of Bologna and Dr Jeffery Kurtzman of the U.S.A.<sup>25</sup> Carapezza's first visit coincided with an exhibition of the collection's title pages organized by the Cathedral Museum with the help of Dr Matteo Sansone<sup>26</sup>.

The majority of the unique prints was published in Sicily. The Sicilian element in the collection was highlighted in two Seminars, one held in Caltagirone<sup>27</sup> in 1985 and the other in Malta in 1986<sup>28</sup>. A table of these uniques was published by Bruni in 1999<sup>29</sup>. An updated list of these uniques is here included as Appendix 3. This update follows the results of further checking and the discovery<sup>30</sup> of an incomplete copy in Spello (Italy) of Bartolomeo Rubino's *Salmi davidici.. op. V11* (Palermo 1658), previously considered unique . As suggested by Carapezza<sup>31</sup> this list is divided in three sections: unique works, unique editions and unique partbooks.

22. Pr 80 and 81; Pr 85,86 and 87; Pr 88a,88b,88c.

23. Pr 9a and 9b.

24. "le rive della Sicania e Malta trovarono in voi verificarsi le Poetiche amplificationi de' loro ingegni....condotto nella nobil Isola de Cavalieri dal Gran Landrauo D'Hassia".

25. Carapezza identified the unique works, editions and partbooks; Mischiati indicated the RISM number of each work; Kurtzman provided a photocopy of the relative entries in RISM.

26. The exhibition was entitled "Editoria Musicale". Works were grouped by place of publication and name of publisher.

27. For the contributions of John Azzopardi and Daniele Ficola see *Musica Sacra in Sicilia tra Rinascimento e Barocco*, Palermo 1988 (Puncta 5).

28. For John Azzopardi's contribution, see "L'Archivio musicale della cattedrale di Mdina a Malta: il repertorio siciliano" in *Incontri Siculo-Maltesi*, Journal of Maltese Studies 17-18, 181-188. See also J.Azzopardi, "Musical Archives", *Maltese Baroque*, 1989, 51-57.

29. F.Bruni, *Stampe musicali....*, Malta, P.E.G. 1999, p.29. The list does not distinguish between unique works and unique editions and ignores the unique parts.

30. Kindly indicated by Dr Luciano Buono of Messina.

31. Letter to the Museum's curator dated 12 October 1979.

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It is felt that attention should be drawn to an extremely important unique exemplar in the collection published in Palermo in 1634. It is Pr 124 and consists of motets composed by Don Andrea Rinaldi, chapel master in Syracuse<sup>32</sup>, previously active in the Mdina Cathedral between 1627 and 1631<sup>33</sup>.

### MANUSCRIPT SCORES

This section of the music archives can be grouped as follows:

- a) Scores by Italian composers, 17<sup>th</sup> to 19<sup>th</sup> cent.
- b) Anthologies by an unknown compiler
- c) Unattributed scores
- d) Scores by Maltese composers recovered from the Cathedral Church in 1968
- e) Scores donated to the Cathedral Museum and Library after 1968
- f) Scores from other collections available only on microfilm.
- g) Additional material.

#### Scores by Italian composers, 17<sup>th</sup> to 19<sup>th</sup> cent. (mss 1 to 110)

This section, while including some Masses and Vespers, is particularly rich in motets. It also includes 24 secular pieces. Among the more important composers represented are the Sicilian Vincenzo Tozzi with 33 works ( 24 sacred works with Latin or Italian text and 9 secular works with Italian text)<sup>34</sup>; Vincenzo Amato with 10 scores including the earliest and complete copy of *Passio secundum Ioannem*<sup>35</sup>; Giacomo Carissimi with seven pieces including two unique motets, *Ecce Deus Noster* ( ms 13) and *O bone Jesu* (ms 14)<sup>36</sup> and the unique contrafactum by Monteverdi *Ecce Panis Angelorum* (ms 47), an adaptation of the canzonetta *Chiome d'oro*<sup>37</sup> from his seventh book of madrigals.

#### Anthologies by an unknown compiler (mss 111-119)

This homogeneous group of nine manuscript anthologies is made up of 87 motets (which include three duplicates) and seven psalms in 39 partbooks. Only three anthologies are complete: contained therein are 35 motets. The remaining six anthologies have one or more parts missing. They have the same size, format and quality of paper

32. "maestro di cappella della fidelissima citta' di Siracusa".

33. Cf J.Azzopardi, 'The activity and works of Andrea Rinaldi and Antonio Campochiaro', *An evening of music and poetry at St John's Co-Cathedral*, 22 September 1985, pp. 35-39.

34. These scores are being edited and studied by Irene Calagna, who worked in the archives for a few months.

35. Identified by Roberto Pagano in 1978, following a visit to the Cathedral Museum.

36. Not included in "*Giacomo Carissimi, catalogo delle opere attribuite*", Finarte 1975.

37. First performed by Mr Joseph Vella in Gozo on 13 July 1984. In the Museum's score the Bassoon part is missing.

but recurrent in the text are the same grammatical mistakes, particularly the use of the singular for the plural (*voce* for *voci*, *autore* for *autori*) and also the same spelling mistakes (*fasta* for *festa*), even in names of composers ( *Ceccelli* for *Cecchelli*, *Chifra* for *Cifra*). Thirty-five items in these nine anthologies are copied from printed works extant in the Cathedral archives<sup>38</sup>.

This group is particularly interesting for three main reasons : there is an apparently unique motet by Carissimi, *Dominus Illuminatio mea* for two sopranis (ms 116); three composers - Atanasio da Pisticci, Paolo Agostini and Domenico Borgianni - are present in the Mdina collection only through these anthologies; and finally there are five works by a certain Aloysio Mataron, who so far has not been traced anywhere else. Two of these five works, *Dulcis Amor* and *Salve Regina*<sup>39</sup> are complete while the remaining three (*Gaudemus*, *Confitebor* and *Lauda Jerusalem*) are not.

The anthologies could be a local compilation made for routine use during liturgical functions since, with the exception of the five scores by Mataron, the contents seem to be copies of printed works. Thus, according to Franco Bruni<sup>40</sup>, nine of the 17 motets contained in Ms. 118 are copied from Floridus, *Modulorum ortus... 3a selectio* (Rome 1647) while 26 other works are copies of musical prints in the Mdina Collection published between 1634 and 1660. The copy (ms 114) of Foggia's motet *Virginis Deiparae* (Pr. 59) is transported while Marconi's motet *Quasi stella matutina* in Pr 59 is unattributed in ms 117.

Who was Aloysio Mataron? A person by that name has been traced in the parish records of Victoriosa and Valletta as having been active in mid-17<sup>th</sup> cent. Malta, but the information found does not indicate that he was a composer. Further information in the marriage records of Valletta indicates that on 7 October 1650 Magnifico Aloysio Mataron, son of the late Giacchi and Aluisetta (1589-1669) of Marseilles married Aloysia Ghimes (1625- 1700) of Victoriosa. The marriage took place at St James's Church in Valletta where the new family settled. Aloysio had two children, Stefano (1652-1714) and Anna (born 1655). Stefano was ordained priest in Catania on 13 March 1678<sup>41</sup> and served at St Paul's Parish Church Valletta, together with his uncle Don Carlo Ghimes.

These data suggest a conjecture. The grammatical and spelling mistakes in the anthologies could point to a person whose native language was probably French, as seems to be the case with Mataron, writing in Italian. The insertion of five motets by Mataron, untraced as a composer anywhere else, in a series of anthologies made up of items copied from musical prints extant in Malta at that time could indicate that Aloysio Mataron produced these anthologies and included in them his own scores<sup>42</sup>.

38. For details see appendix 7.

39. The *Salve Regina* is inscribed *Sig.Luigio*. Prof. Lionnet of Paris transcribed this work and tried to establish a connection with the composer Luigi Rossi. The result was in the negative.

40. F. Bruni in his book *Stampe musicali italiane alla Cattedrale di Malta*, Malta 1999 notes under each entry any manuscript copies available in the archives.

41. The see of Malta was then vacant, following the death of Bishop L. Astria on 3 January 1677.

42. The compiler is inconsistent in writing his own name: Aloysio (ms 113); Sig.Luigio (ms 113); musu Mataron (ms 114); Aluigio Mataron and Luigio Mataron (ms 119) . The same inconsistency is evident even in the official parish records : Mataron, Matarona, Maltalun; so also Aluis, Alusio, Aluisetta, Aloisietta. More details in appendix 6.

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If this conjecture is ever established, then the *Dulcis Amor* of ms 113, dated 1650, would coincide with the date of Mataron's marriage. The motet was revived with great success by Mro Joseph Vella in 1980 when a documentary exhibition on the Mataron family was also held at the Cathedral Museum<sup>43</sup>.

### Unattributed scores.

This section of 142 unattributed scores includes not only liturgical works, among them three anthologies of motets<sup>44</sup> but also a number of non-liturgical compositions consisting of dialogues<sup>45</sup>, cantatas<sup>46</sup>, pastoral themes<sup>47</sup> and a cantilena<sup>48</sup>. There are no secular themes and, with the exception of four in Italian<sup>49</sup>, the texts are in Latin<sup>50</sup>. Only 8 are dated, the oldest being a 1667 motet for 8 voices.

The whole group originally formed part of the Cathedral's repertory of works up to the end of the 18<sup>th</sup> cent. and contained works composed for celebrations specific to the Mdina Cathedral, such as the procession in honour of St Gregory held on Easter Wednesday<sup>51</sup>. Some 19<sup>th</sup> and early 20<sup>th</sup> cent. anonymous scores were, later on, added to the collection.

The majority of the scores have the same format, the same quality of paper and the same handwriting. This handwriting is identical to the only existing score inscribed and dated *Giuseppe Balzano 1652*<sup>52</sup>. This could indicate that this section includes unattributed scores by Giuseppe Balzano. This supposition is based on an extant 1710 list<sup>53</sup> of compositions by Balzano which includes works with exactly the same titles, number of voices and specifications (e.g. *a 2 chori con sinfonia*). Perhaps Balzano did not bother to sign his works as they were intended for personal use. Or else that he himself or another scribe copied the scores partly from Balzano's own compositions and partly from other available printed or manuscript sources. There are other indications which support the same conclusion. The 1710 list indicates that Balzano composed a cantata *Det tuba, 8 v. con sinfonia*. An unattributed score with the same specifications is extant in ms 161. Such a cantata with a non-liturgical text would have been composed for a particular occasion and commissioned to a particular composer. *Dat Tuba* was written in honour of St Francis Xavier. On the saint's festivities, the *Collegium Melitense* run by the Jesuits in Malta organized great celebrations in his

43. I would like to thank Mr Dominic Cutajar for his assistance during this research.

44. MSS 182, 194 and 195.

45. MSS 171, 181, 183 and 187.

46. MS 152.

47. MSS 166, 188.

48. MS 168.

49. MSS 160, 169, 181 and 184.

50. MSS 160, 169, 181 and 184.

51. ms 164/172 dated 1700 and ms 151a/579 dated 1719.

52. ACM, Mus.ms 241a.

53. See appendix 4.

honour<sup>54</sup>. It is known that Giuseppe Balzano performed the music on feastdays in this Collegium<sup>55</sup>.

Two attempts to identify the composers in the anonymous collection have been made by the Music Department of the University of Malta. In 1991 a number of unattributed scores with the same titles and specifications of the Balzano scores listed in the 1710 repertory were edited and analysed by Natasha Chircop under the direction of Mro Joseph Vella<sup>56</sup>. Basing her analysis on the known Balzano work, Chircop concluded that in all likelihood the works were by Balzano. Thirteen of these scores are now recorded on CD<sup>57</sup>. Furthermore Dr Franco Bruni has identified the composer of two scores and attributed 12 others. From extant prints he identified ms 123 as being the work of Rubino (Pr. 135) and ms 134 as the work of Monteverdi (Pr.111)<sup>58</sup>. Basing his conclusions on information contained in the the 1710 manuscript repertory, Bruni attributed ms 155 to Marotta, ms 189a to Filippo Muscari and mss 161, 163, 165, 205and 208 to Giuseppe Balzano. In addition, he has proposed Pietro Gristi as the composer of ms 151a/579<sup>59</sup>; Giuseppe Balzano as the composer of mss 171 and 194 and his brother Domenico as the composer of mss 164 and 173.

### Scores by known Maltese composers recovered from the Cathedral Church in 1968

This section of the music archives consists of

- 1) three signed scores by the earliest known Maltese composers, namely Giuseppe Balzano (1616-1700) and his brother Domenico (1632-1707)
- 2) an extensive collection of scores by Don Benigno Zerafa (1726-1804)
- 3) another extensive collection of works by Francesco Azopardi (1748-1809)
- 4) about 50 scores by other composers

#### 1) The Balzano Scores (mss 240-242)

The year 1969 was a landmark in the history of Maltese music because it saw the discovery of the two earliest works written by named Maltese composers. They are a motet *Beatus Vir* dated 1652 composed by Giuseppe Balzano and another motet *Venite Omnes* dated 1680 by his younger brother Domenico. There is also another work by Giuseppe Balzano *Salmi ad otto voci* but this is incomplete and undated<sup>60</sup>. The discovery of these scores therefore makes the Balzano brothers the first two known Maltese composers in the annals of Maltese musical history.

54. Cfr printed work *Juan de Galdiano, Relazione delle feste celebrate in Malta ad honore di Santo Francesco Xaverio Apostolo delle Indie, drizzata all III. Conte Xavier, in Malta 1649*, This reference was indicated to me by Mr William Zammit,
55. Several administrative records of the Collegium Melitense are kept at the Cathedral Museum, in a series entitled 'Collegio dei Gesuiti'. These have been researched by Irene Calagna.
56. Natasha Chircop, *Scores attributed to Giuseppe Balzano: a critical analysis*, B.Educ. dissertation, University of Malta 1991.
57. A double disc, produced by Fondazzjoni Memorja Kultura Nazzjonali of Maltacom, Malta PRO Studies, 2001. Music directed by Mro Joseph Vella.
58. For a list of scores extant as mss and also in print see appendix 7.
59. Score and parts.
60. Cfr Joseph Vella, "A Tale of two Motets" in *The Sunday Times of Malta, Christmas Supplement*. 4 December 1977.

Giuseppe and Domenico were born in Valletta and both had connections with the Order of St John: both served as “musici salariati” in the musical chapel of the Order’s Conventual Church<sup>61</sup>; Giuseppe had also been proposed by the Grand Master as organist for the Church of St Lawrence at Victoriosa, but this nomination did not meet the approval of the Bishop<sup>62</sup> who probably had already formed the intention of appointing him music director of the Cathedral. Born in 1616, Giuseppe was ordained priest in 1640 in Catania<sup>63</sup> and for twenty years performed his pastoral duties at St Paul’s Shipwreck Church in Valletta. In 1660 he was appointed *maestro di cappella* of the Cathedral and started to live, together with his brother Domenico, in Mdina. Giuseppe directed the cappella of the Cathedral from 1660 to 1697 except for two short periods, between 1665-9 when he was replaced by the Maltese Ortensio Benini and between 1673-4 when he was replaced by Guglielmo Mortulana. It is not known what he did during these intervals. He relinquished his post when at the age of 83 he was substituted by his brother Domenico who directed the cappella from 1698 to 1707.

Giuseppe was a prolific composer and his output includes 18 masses, 70 vesper parts, 36 hymns and 51 motets. He donated his scores to the Cathedral as did his brother Domenico, a less prolific composer<sup>64</sup>. Their output was listed in the 1710 inventory which forms part of the archives and is being fully transcribed in this publication<sup>65</sup>. The *Beatus Vir* of 1652, strongly influenced by the music of Monteverdi<sup>66</sup> was composed prior to Giuseppe’s appointment as chapel master of the Cathedral, when he was still enrolled among the clergy of St Paul’s in Valletta. Likewise Domenico’s motet *Venite Omnes* of 1680 was composed prior to Domenico’s official assignment as director of the Mdina chapel in 1698. As has already been pointed out above, a number of works from the unattributed scores can now be safely ascribed to Giuseppe and Domenico Balzano.<sup>67</sup>

## 2) The Zerafa scores (mss 243 to 334)

The extant oeuvre of Benigno Zerafa (1726-1804) in the Cathedral Archives amounts to 91 manuscripts of sacred music. These scores constitute the typical output of a *maestro di cappella* for Zerafa wrote them for execution during the titular and other feasts, processions and special devotions of the liturgical calendar celebrated in the Cathedral<sup>68</sup>, and also for the occasional special events celebrated there such as the installation of a new Bishop<sup>69</sup> or Grand Master<sup>70</sup>. When composing these scores, Zerafa often kept

61. Archbishop's Curia, Floriana, *Visitationes, Ecclesia Sancti Pauli, Valletta, Visitatio Personalis.*

62. A.Zammit Gabarretta, “L-organisti tal-Knisja ta’ San Lawrenz fi zmien il-Kavalieri”, *Il-Pronostku Malti* 1980.

63. Possible connections with the Conventual Franciscan Fra Giovanni Battista Balzano, active in Catania, are worth investigating. This possibility is discussed in chapter 2 *infra*.

64. ACM, Dep. 4 126r-127v, dated 10 March 1708.

65. See appendix 4.

66. Cfr Joseph Vella Bondin, *Il-Muzika ta’ Malta sa l-Ahhar tas-Seklu Trmintax*, Malta PIN, 2000, p. 61

67. A documentary exhibition on the two brothers followed by a concert of their extant works was held at the Cathedral Museum on 4 June 1980. Some of their music can be heard on CD. See appendix 8.

68. Particularly, Mnarja (29 June), Corpus Christi, and the traditional procession of St Gregory.

69. Cfr ms 322, *Sacerdos et Pontifex* dated 1758.

70. Cfr ms 325, *Posui adiutorium*, dated 1776, for the installation of Grand Master De Rohan.

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in mind the actual or potential capabilities of his singers, particularly when he wanted to test the talents of a new castrato<sup>71</sup>. Zerafa's full scores are mostly autograph, often carrying at the end a thanksgiving note for heavenly help received<sup>72</sup>; most of the parts were however transcribed by one or more scribes.

Zerafa, after serving as soprano under Mro Don Pietro Gristi in the Cathedral, was in 1738, at the age of 13, advanced financial support by the Cathedral Chapter to study music at the Conservatorio dei Poveri di Gesù Cristo in Naples<sup>73</sup> under Feo and the Maltese Girolamo Abos. On his return to Malta 1744<sup>74</sup>, at the age of 18, Zerafa applied for the vacant post of the Cathedral's *maestro di cappella* and supported his applications with certificates from Naples including one from Abos which attested his outstanding abilities as director and composer and extolled the merits of the two compositions which Zerafa had already sent to Malta, namely a Mass and the Psalm *Dixit*, both composed for two choirs in 1743. The music deputies recommended the application<sup>75</sup> and Zerafa was given the appointment. He continued his studies for the priesthood until 1750, the year of his ordination.

Besides conducting and composing polyphonic music, Zerafa organized and directed the Cathedral's school of music<sup>76</sup>, occasionally composed<sup>77</sup> and taught canto fermo<sup>78</sup>, and during some celebrations played the violoncello with the orchestra<sup>79</sup>. In 1755 Zerafa strengthened the Cathedral's *cappella* by purchasing, with a loan from the Chapter, two *trombe di caccia* from Germany and two oboes from Naples<sup>80</sup>. He was also occasionally asked to give advice on the purchase of a new organ<sup>81</sup> or on the location of a new organ loft<sup>82</sup> and to report on the abilities of an applicant for a post in the *cappella*<sup>83</sup>.

71. As in the case of Gaetano Marino in 1776, discussed in the chapter meeting of 13 February 1776. Cfr *Reg.Del. Cap.* 10, ff.144-5.
72. Generally "Laus Deo, Beatae Mariae Virgini et Sancto Paulo". In other cases Zerafa includes St Benedict or the souls in Purgatory.
73. The amount was 165 scudi, deductible from his salary after he returned.
74. Zerafa returned to Malta from Naples on 11 September 1744 on the Tartana *San Francesco di Paola* which travelled from Marseilles, Naples and Castellammare to Malta. This information from the National Archives at Rabat was kindly supplied by Mr Joseph Muscat.
75. Zerafa's application , the recommendation of the two music deputies of the Cathedral and the certificates from Naples are archived in CEM, AO, vol. 294, ff.265-7.
76. Zerafa's attestation on the school he had instituted was read in the Chapter meeting of 5 December 1786 .Cf. *Reg.Del. Cap.* 12, f.41 r.
77. In 1756 Zerafa composed in 'canto fermo' the New Office of Our Lady of Sorrows., Cfr Chapter meetings of 3 October and 30 November 1756.
78. On 19 November 1751 Zerafa was exempted from teaching Gregorian chant. Cfr *Acta Rev.Cap.* 7, p.456.
79. Zerafa's ability in playing the violoncello and controbasso was extolled by the deputies who recommended his appointment. Dr Franco Bruni traced several receipts for performances in which Zerafa took part as violinist in 1760.
80. The two oboes cost over 21 scudi and the *trombe di caccia* over 26 scudi.
81. Chapter meeting of 4 September 1773: a highly interesting attestation by Zerafa on the purchase of a new portable organ for the Cathedral. In his report Zerafa compared this organ with three newly purchased organs in Rabat, located at St Publius' Church, St Paul's Parish Church, and the Dominican Priory.
82. The Pastoral Visit of Bishop Bartolomeo Rull carries an erudite report by Zerafa on the location of a new organ following a controversy that had arisen in the Naxxar Parish. Cfr *Decretum de collocatione novi organi*.
83. It was common practice to seek the advice of the *maestro di cappella* and the deputies before employing a singer or an instrumentalist in the Cathedral..

In addition, Benigno Zerafa directed music on feastdays in various other churches, particularly in St Paul's Grotto in Rabat where his brother , procurator and personal assistant, Fra Giovanni Battista, was *maestro di choro*<sup>84</sup> , in the Carmelite Priory, Mdina and in the Benedictine Nunnery of St Peter at Mdina, where the Cathedral Chapter celebrated on feastdays. It was on the feastday of St Benedict in this church that Zerafa introduced the castrato Gaetano Marino, thus providing an opportunity to the Cathedral Chapter to judge Marino's ability.<sup>85</sup>

On 22 January 1778, before Notary Francesco Glison, Zerafa was contracted by the Dominican Priory of Victoriosa to construct for the priory's church an organ with ten registers. It was to be completed within four years at the price of 650 scudi and the donation of the old organ to Zerafa himself. Later however Zerafa was compelled to renounce the contract.<sup>86</sup>

Zerafa's difficult character and his weak health were a cause of concern to the bishop and the Cathedral Chapter's music deputies. In 1751, during a Pastoral Visit, Bishop Alpheran de Bussan , in his prudent judgement, decided to remove Zerafa from the post of chapel master. The Chapter was then informed that a new foreign maestro would accept the appointment if the Chapter gave him a salary of 200 scudi, which was 40 scudi more than normally paid.<sup>87</sup> The Chapter agreed but for some unknown reason the appointee never turned up. In 1753 Bishop Alpheran reinstated Zerafa<sup>88</sup> with the raised salary. During a Chapter meeting in December 1783, the two music deputies referred to Benigno Zerafa's many infirmities<sup>89</sup> and proposed that he be pensioned off and replaced by organist Francesco Azopardi, but the Chapter did not take a decision on the matter. But in 1787 after 43 years of service, Zerafa himself offered his resignation which the Chapter accepted.

On his resignation, Zerafa, by a notarial deed, donated to the Cathedral Church his sacred music consisting of "Masses, Psalms, Hymns, Introits, Litanies and Motets"<sup>90</sup>. We are not sure whether or not he composed more works after that date or how many other works he composed in addition to those extant in the Cathedral Archives. The only other work traced so far is a Requiem Mass for 4 voices dated 4 March 1766 which is conserved in the musical archives of St Paul's Grotto<sup>91</sup>. The works we know of are all

84. Zerafa directed the music of the principal feasts in this church from 1760 to 1784.

85. Zerafa's services in St Peter's Nunnery at Mdina are recorded in the series *Conti Provicariali* kept at the Cathedral Museum, Mdina.

86.. "si vidde impossibilitato di compir l'opera". Documents in the Archives of the Dominican priory of Victoriosa, Ms 10.5, ff. 195-203, kindly provided by Fr Mark Montebello, O.P.

87. Cfr Chapter meeting of 19 November 1751.

88. In the Chapter meeting of 12 August 1752 Bishop Alpheran himself intervened and revealed that the new maestro was to come from Spain (" per il maestro di cappella che si aspetta da Spagna ). *Acta Rev.mi Cap.* 7, p.525.

89. *Reg. Del. Cap.* Vol.11, f.205v: "per li tanti incommodi che soffre il maestro di cappella Don Benigno Zerafa".

90. Acts of Notary Calcedonio Bonello, dated 7 January 1787.

91. The score formed part of the Gatt collection. The Wignacourt Collegiate Museum in Rabat now has the collection.

sacred music, a few composed to non liturgical scores. It is hard to believe that such a gifted composer never wrote any orchestral or secular music<sup>92</sup>.

### 3) The Azopardi scores ( mss 335 to 584)

Zerafa's fame and ability was overshadowed, even in his own lifetime, by Francesco Azopardi, (1748-1809), a prolific composer of the Neapolitan school, brought over from Naples after completing his studies in the Conservatorio di Sant'Onofrio a Capuana and employed as organist following the sudden death in Naples of Don Benigno's nephew, Vincenzo Zerafa, who had held the incumbency. Azopardi's appointment and terms of reference, however, included more responsibilities than those normally assigned to the organist: he was required to teach, compose and perform sacred music and was given the right to succeed to the post of the Cathedral's *maestro di cappella* as and when it became vacant. But owing to the infirmities of Benigno Zerafa, he was the *de facto* director of the cappella even before he officially took over this post in 1873.

Azopardi enjoyed the respect of the Bishop, the Cathedral Chapter and the general public. After the expulsion of the Order from Malta in 1798, Azopardi was the first director to assume the responsibility of conducting music in both the Mdina Cathedral and in St John's Church in Valletta where, however, he was often substituted by Pietro Paolo Bugeja, his successor as *maestro di cappella* of both churches.

Azopardi seems to have been a more prolific composer than Zerafa and his *oeuvre* of 250 works preserved in the music archives was purchased by the Chapter from his sister Teresa for the sum of 1000 scudi<sup>93</sup> after his death. It includes a few symphonies besides sacred music. The list of Azopardi's works given by Mgr Paolo Pullicino in his 1876 biography of the composer<sup>94</sup> included more secular pieces, among which an opera buffa *La magica Lanterna*<sup>95</sup> and an oratorio *La Passione di Cristo* written in 1802 to a libretto by Pietro Metastasio and twice performed at the Manoel Theatre. All Azopardi's secular pieces were donated by the composer to one of his students Marianna Schembri, mother of Mgr Paolo Pullicino and were conserved in the Pullicino family; unfortunately they are now lost except for some fragments recently discovered in the Carmelite Priory, Mdina.<sup>96</sup> Azopardi's music is extant in several parish archives in Malta and Gozo as well as in private collections although the majority of these works are copies of manuscripts available in the Cathedral Museum's music archives.<sup>97</sup>

92. An old list of Zerafa's works with very incomplete information was compiled in 1809 and is here reproduced as appendix 5. A more detailed chronological list of his extant works together with a biography of the composer was published by the present writer in a concert programme of Zerafa's music held in 1987. The booklet includes among other essays a study on Zerafa's music by Dr Simon Heighes of St Anne's College, Oxford. A doctoral thesis on Zerafa's music will soon be presented by Mr Frederick Aquilina.

93. *Registrum Deliberationum Capitularium*, Vol.16, 145-151.

94. P.Pullicino, *Notizia Biografica di Francesco Azzopardi maestro di cappella della Chiesa Cattedrale di Malta*, Malta 1876.

95. Performed during Carnival 1791 at the Mdina Seminary. Cfr J. Vella Bondin, *op.cit.* p.77.

96. Also available on microfilm at the Cathedral Museum.

97. The Cathedral Museum has microfilm copies of scores by Azopardi extant in various parishes and religious houses.

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Like Zerafa Azopardi directed the music on the feastday of various other churches<sup>98</sup> including St Paul's Grotto<sup>99</sup>, the Carmelite Priory and St Peter's Nunnery, Mdina. Unlike Zerafa, Azopardi continued to compose up to the year of his death in 1809, his last work being the Antiphon *Vade Anania* for the titular feast of the Cathedral Church.

Azopardi was also a dedicated teacher and a theorist. His students included important composers Pietro Paolo Bugeja, Giuseppe Burlon, Teodoro Piscopo, Giuseppe Principato and above all Nicolo' Isouard. His manuscript treatise *Il Musico Pratico* with its two French editions by Framery (1786) and Choron (1824) and its subsequent revision by Azopardi himself are discussed in detail by Matteo Sansone in a separate chapter in this book. Recently *Il Musico Pratico* was the subject of two unpublished theses by Mro Dion Buhagiar<sup>100</sup>, Azopardi's latest successor as chapel master of the Cathedral, whereas the two French editions were studied by Oliver Brantley Adams in 1991<sup>101</sup>. The Carmelites in Mdina have a manuscript copy of Azopardi's treatise, which is an amalgam of Azopardi's two versions. The autograph copies of the two manuscript versions are preserved in the Public Library.

### 4) *Miscellaneous scores from the Cathedral Church* (mss 238-239, 331-344 and 585-629)

This miscellaneous section of about 50 scores consists of works which over the years accumulated in the music archives while still located in the Cathedral sacristies. Mixed with Benigno Zerafa's collection were the only four extant motets composed by his young nephew the organist Vincenzo (mss 331-4) while mixed with Francesco Azopardi's collection were minor scores by composers of the Neapolitan School such as Rispoli and Jommelli (mss 238-9). Three scores (mss 625-7) by Salvatore Meluzzi of the Cappella Julia were commissioned by the Cathedral Chapter for the feast of the solemn crowning in 1898 of the icon of the Virgin venerated in the Cathedral.

Other scores by Maltese composers in this section include works by three chapel masters of the Cathedral, namely Pietro Paolo Bugeja, Vincenzo Bugeja<sup>102</sup> and Dr Giuseppe Vella as well as works by organists, singers or by composers who wished to dedicate a work to the Cathedral Chapter and have it archived in Cathedral's collection.

98. Mgr Pullicino states that Azopardi directed music on feastdays in almost all the parishes of Malta. Vella Bondin ,*op.cit.*, p. 137, quotes several recent articles with documentary evidence of performances at Zurrieq, Mosta, Rabat and Zebbug.
99. In his childhood Azopardi served for seven years as an altarboy ( called "diacono") at St Paul's Grotto where Zerafa's brother Fra Giovanni Battista was "maestro di canto" and where Benigno himself directed the music on feastdays. Cfr Vella Bondin, *op.cit.* p.75. Among the members of this Collegio were two brothers of Francesco Azopardi, Fra Giuseppe and Fra Pietro Paolo; the latter was the Church's organist.
100. Dion Buhagiar, "*Il Musico Pratico*" by Francesco Azopardi (1748-1809): a Maltese Theorist in the Italian Tradition, University of Western Ontario, May 1988 and *Francesco Azopardi (1748-1809) A Maltese Classical Composer, Theorist and Teacher* ( a three volume doctoral thesis) .
101. O.B.Adams, *Francesco Azopardi's "Il Musico Pratico": An Annotated Translation and Critical Study of its French Editions by Framery (1786) and Choron (1824)*, in 2 vols., University of Texas, 1991. A copy is available at the Cathedral Museum's Library.
102. The Bugeja Family collection is archived in the Dominican Priory in Valletta. Several copies of Bugeja's works, however , are available at Mdina, as part of recent acquisitions from various collectors.

These include Salvatore Portelli, Gaetano Grech, Salvatore Magrin, Cesare Vassallo and Giorgio Mercieca.

**Works donated to the Cathedral Museum after 1968.**

The interest in old music provoked by the various initiatives organized by the Cathedral Museum and the attention which these music archives drew soon resulted in donations of abundant collections owned by the families of composers or by private collectors. Though not included in the handlist accompanying these essays, these numerous acquisitions are here being listed and briefly described inasmuch as they now form the biggest part of the music archives. In the past two decades abundant use has been made by researchers who wrote articles and dissertations on these acquisitions.

1. **The Nani Collection**, with scores by six composers of the Nani family, namely Emanuele, Agostino, Vincenzo, Dr Paolo, Anton and Paul. These scores were donated by the late Mro Paul Nani in three instalments and catalogued as mss 644-671, 713- 745 and 1725-1861. The Nani family originated in Venice and the music of its last three composers is still performed in some parishes and churches, especially in Valletta (in the churches of St Paul's Collegiate and Our Lady of Mt Carmel). Dr Paolo Nani and his son Anton also composed operas<sup>103</sup>.
2. **The Aurelio Camilleri Collection** consisting of 29 scores donated by Charles Camilleri of Rabat, Malta, a relative of composer Francesco Azopardi. It includes works by Azopardi, Bugeja, Mifsud, Monreal and Pepi.
3. **The Luigi Vella Collection** donated in 1979 by Mrs Edwige Camilleri and consisting of scores by Luigi Vella (mss 754-785) and various other Maltese composers (mss 1621-1674). Supporting the scores were a number of files with cuttings and information on music activity in Malta in Luigi Vella's time<sup>104</sup>.
4. **The Alberto Vella Collection** donated by Mr Anthony Vella of Sliema. Included are the complete works of Dr Giuseppe Vella, *maestro di cappella* of the Cathedral ( mss 786-974, 1194-1226) and of his sons Alberto (mss 975-1186), and Paolo (mss 1194-1226) as well as many other scores by his other son Luigi (mss 1227- 1462)<sup>105</sup>.
5. **The Mro Francesco Sammut Collection** donated in various instalments by Mro F. Sammut of Balzan. Most of the scores are copies of works of sacred music by various Maltese composers; their music was often directed by the donor himself in our churches.
6. **The Caruana Collection** consists of numerous scores by Giuseppe Caruana (1880-1931) (mss 1867-2206) and his sons Fr Anton S.J. and Salvino (mss 2207-2218). These manuscripts were donated by the composer's daughter Bice and her brother

103. Carmen Attard, *Five Generations of Nani Musicians*, unpublished dissertation Malta University, 1986.

104. These files have been researched by Joseph Vella Bondin who utilised material they contain for his recently published History of Music in Malta in 2 volumes (PIN Kullana Kulturali, Malta 2000, Vols. 18 and 19).

105. Buttigieg M., *Giuseppe Vella ( 1827-1912), His Life and Musical Works with special reference to "Missa de Requiem"*, B.A. dissertation, University of Malta, 1982.

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Fr Anton Giuseppe Caruana's very melodious scores are in full harmony with the Motu Proprio of Pope Pius X. Some of his popular hymns have earned international recognition.

7. **The Carmelo Pace Collection**, donated by the composer himself during his lifetime, comprises scores in a wide range of musical forms. These are inventoried as mss 2582-3042. Pace has set up a Foundation for the promotion of his music. A detailed catalogue of Pace's works written by Marcel Degabriele and Georgette Caffari with the collaboration of the composer was published in 1991<sup>106</sup>.
8. **The Giuseppe Doublet Collection** donated by John B. Cassar of Rabat. The 363 manuscripts forming this collection (mss 2219-2581) were mostly the works of composers from the Cottonera area.
9. **The Don Pietro Paolo Galea Collection**, donated by Br Edward and the De La Salle Community, Cottonera. Fr P.P.Galea of Zabbar (1873-1930) did pastoral work with Maltese migrants in France. His collection includes an opera (ms 3158) entitled *L'Erede di Marolles* composed in 1926.
10. **The Giuseppe Magri Collection**, donated in 1988 by the composer's daughter, Mrs Rose Bugeja on the recommendation of Mr Joseph Vella Bondin. It consists of 53 scores (mss 3202 - 3254) mostly by Magri himself. Besides sacred music, Giuseppe Magri (1875-1947) also wrote three operas and two operettas.<sup>107</sup>
11. **The Carlo Fiamingo Collection** donated by Mr A. Briffa of Sliema consists of 19 scores (mss 3255-3373) by Giorgio and Carlo Fiamingo and some minor composers. Included in this group is one of the few extant scores by Agostino Nani entitled *Tre duettini per violino* (ms 3266).
12. **The Salvatore Scicluna Collection** donated in 1989 by the composer's eldest son Oreste, consists of 302 scores, all by Salvatore (1864-1924) except for three composed by his father Calcedonio. Scicluna composed in the style of the Motu Proprio and conducted music in a number of parishes and other churches.<sup>108</sup>
13. **The Anton Azzopardi Collection** donated in 1988 by the Azzopardi family of St Julian's consists of about 350 scores grouped in 45 files which have still to be properly classified. Anton Azzopardi (1890-1944) was choir director and organist of Lija Parish Church. Among his works is an operetta *Isacco*.<sup>109</sup>
13. **The Camilleri Collection** donated in 1989 by the wife and daughter of Mro Giuseppe Camilleri of Sliema consists of 437 scores. The collection can be divided into three groups: scores by the Camilleri composers, (Agostino, Enrico, Vincenzo,

106. De Gabriele M., Caffari G., *Carmelo Pace: A Thematic, Annotated and Illustrated Catalogue of Works*, Malta 1991.
107. On this donation cfr J.Vella Bondin, "Donation to Museum" in *The Sunday Times*, 18 December 1988.
108. J.Vella Bondin, "Salvatore Scicluna's compositions donated to the Cathedral Museum" in *The Sunday Times*, 12 November 1989.; Carmen Borg, *Salvatore Scicluna (1864-1934), A Maltese Musician, his life and works*, B.Ed.(Hons) diss., Malta University 1988.
109. J.Vella Bondin, "Azzopardi music donated to the Cathedral Museum" in *The Sunday Times*, 17 July 1988.

Gavino, Ferdinando, Emanuele and Giuseppe, mss 3582-3764); scores by other Maltese composers (mss 3765- 3815) and various reductions mainly for band by Ferdinando (mss 3816- 4018). Among the second group is a rare score for band by Alessandro Curmi (ms 3792) and a copy of Emanuele Galea's *Sinfonia Pastorale* (ms 3801). Giuseppe Camilleri's sacred music is still performed in our churches. The collection includes a variety of secular works.

14. **The Abela Scolaro Collection** donated in 1990 by the widow of the composer Joseph Abela Scolaro (1912- 19789) consists of 181 scores by various composers including most of the works of Joseph himself. He was a prolific and a popular composer especially of band music.
15. **The Galea Misura Collection** donated by the Galea family of Valletta on the recommendation of Mgr Anthony Galea, consists of 171 scores by various Maltese composers, mostly connected with the Cottonera area. In fact the collection probably formed part of the Cassar Mallia collection, parts of which are included in the Doublet donation (no.7)
16. **The Fr Daniel Sammut Collection** is the only section of the archives which is still being updated with the scores composed by this Carmelite Friar, who is still active as a composer. Manuscript numbers 4677 to 4704 are reserved for his collection.
17. **A number of less extensive donations of music scores** by private owners have accumulated over the past forty years. These donations include the scores of Josie Mallia Pulvirenti, one of Malta's most important 20<sup>th</sup> century composers <sup>110</sup> (mss 4447, 4578-84), the oratorio *San Paolo evangelizza i Maltesi* (ms 4675) by Carlo Diacono, band music composed by Gianni Vella of Mosta (mss 4586-92) and donated by his two sons and a group of 29 scores composed and donated by Mro Charles Zammit (mss 4616-4644).
18. **The Mellieha Parish Collection** deposited at the Cathedral Museum consists of 316 scores by various composers with a considerable number of works by Luigi Grech Grandolini, tenor and organist for over 40 years at St John's Co-Cathedral Church in Valletta.<sup>111</sup>

Before concluding this section reference must be made to a number of **manuscript musical treatises** scattered in the Cathedral archives<sup>112</sup>. These were the grammars and copybooks of several Maltese composers who studied in Naples, including Francesco Azopardi, Emanuele Galea, Pietro Paolo Bugeja, Luigi Vella and Giuseppe Burlo'. There are also the *Partimenti* of Cotumacci (ms 746) and Monopoli (ms 747) and the *Studi di Contrappunto* of Zingarelli (ms 748).

110. Cfr Salvatore E.Faila, "Di Josie Mallia Pulvirenti, compositore "impressionista" Maltese, e di talune altre cose a questi piu' o meno riferibili" in *Note su Note*, Catania, I,1 (1993), 136-177.

111. Noel D'Anastas, 'Luigi Grech Grandolini u l-Arkivju Muzikali tal-Mellieha' in the Mellieha Feast Book, 1997, 53-67 (with inventory).

112. Mss 746-753, 1463-5, 1677 and 1682.

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### Scores on Microfilm from other collections.

The microfilm project initiated in 1973 at the Cathedral Museum in conjunction with the Benedictine University of St John at Collegeville, Minnesota, besides making available on microfilm the Museum's own collections, includes as many scores as possible from other sources. Many collections kept by Religious Orders, Parishes and private owners are now available on microfilm in the U.S.A. at St John's University and in Malta at the Cathedral Museum, with an additional copy given to the respective owners. These are:

#### *Religious Orders*

1. Augustinian Priory, Valletta: numerous scores by three Maltese Augustinian Friars (Proj. nos 3645-7) and the complete works of Mro Paolino Vassallo (1856-1923), chapel master of the Cathedral between 1902 and 1923.
2. Dominican Priory, Rabat: seven microfilms with works by various Maltese composers active within the priory.
3. Congregation of St Philip Neri, Senglea: 100 manuscript scores and 18 printed works (proj. nos 8068-8073). These scores are presently located in the Collegiate Church, Senglea.
4. Carmelite Priory, Mdina: 746 scores by various Maltese composers.
5. Carmelite Priory, Valletta: 236 manuscript scores and 34 printed works.
6. Franciscan Minors, Valletta - Commissariat of the Holy Land: 381 manuscript scores including adaptations from Nicolo' Isouard and works by Francesco Azopardi.

Besides these substantial collections, other religious houses have loaned for filming one or more manuscript scores in their library. One of these, kept in the Archbishop's Seminary library, is an 18<sup>th</sup> century manuscript manual entitled "Regole e Principi del canto Fermo ossia Gregoriano" which belonged to Fra Giuseppe Azopardi, the brother of the composer Francesco (Pr. No 7181).

#### *Parishes*

7. Birkirkara: 219 music scores (Pr. Nos 7083-7102).
8. Cospicua : 139 scores (Pr. Nos 6510, 6011-8, 6814) including an *Antiphonarium* and *Responsoriale*, and rare works by Pietro Gristi, Michelangelo Vella and F. Demarco. This collection reflects the devotion to the Passion of Christ popular in the Cospicua Parish.
10. Lija: a curious old Antiphonary on parchment with leaves pasted onto an old missal (Pr. No 6515).
11. Rabat-Malta: 14 music scores filmed as Pr.no 5947, part of a more extensive collection of 17<sup>th</sup> to 20<sup>th</sup> century scores, many of which were composed by Lorenzo Gatt (1856 - 1926) and his son Emanuele (1899 - 1969), Cathedral organists between 1872 and 1966.
14. Cathedral Church, Gozo: 677 scores with Project nos 7825-8042.

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### *Private Collections*

14. Mgr John. B. Gauci of Gozo: 213 scores filmed as Proj.nos 8191-8223.
15. Mgr Joseph Farrugia of Gozo: another extensive collection including scores by Mgr Giuseppe Farrugia (1852-1925), *maestro di cappella* of Gozo's Cathedral.
16. Anonymous : 18<sup>th</sup> century scores of secular music by Italian composers for private concerts in a palace belonging to a Maltese noble family.

### **Additional material**

- a) An effort was made in recent years to acquire from repositories outside the Maltese Islands copies of works by Maltese composers. Available in photocopy are scores by Don Michelangelo Vella, Nicolò Isouard and Girolamo Abos. The originals are conserved at the Bibliotheque National in Paris, the Conservatorio S. Pietro a Maiella and the Monastero San Gregorio Armeno, both in Naples, and at the Conservatorio of Palermo.
- b) Also available is a collection of 18<sup>th</sup> to 20<sup>th</sup> cent. printed works by Maltese composers, published in Malta, Italy, France, Egypt, Tunis, U.K. and U.S.A.<sup>113</sup>

Researchers at the Museum are able to consult a number of handlists and detailed index cards of the microfilmed scores<sup>114</sup>. These project cards are available in bound copies as also on microfilm. The computer web site of St John's University ([csbsju.edu/hmml/centers/malta/mdina.html](http://csbsju.edu/hmml/centers/malta/mdina.html)) includes abundant references to the music archives of the Cathedral Museum.

113. Anne Agnes Mousu', *A Catalogue of printed works by Maltese composers at the Music Library of The Cathedral Museum, Malta*, Malta F.I.S., 1988.
114. Each microfilm is preceded by a detailed project card listing with page numbers all the component parts: score, voices and instruments. These cards have been prepared , under the present writer's supervision, by Benny Agius (mss 1-239), Mario Gauci ( mss 240-643), Tony Zahra (mss 644-671), Gilbert Grech (mss 672-1192), Tony Pace (mss 1193- 2581) Georgette Caffari (mss 2582-3100) and Noel D'Anastas (mss 3101 onwards).

**APPENDIX 1: CONTENTS OF THE TWO ANTIPHONARIES  
IN AQUITANIAN NOTATION**

		VOL. A			VOL. B
1r	D 1 adv				
	D 2				
6v		fest b Nicolai	1r		s Nicolaus
10r		nat S Luciae	1v		Lucia
			2v		Thomas ap
11r	D 3				
13r	f ii				
	f iii				
	f iv				
13v	f v				
	f vi				
	sab				
	D 4				
16r	f ii		3r	D 4	
16v	f iii		5r	f ii	
17r	f iv			f iii	
18r	f v		5v	f iv in ieium	
18v	f vi		6r	f v	
		nat S Thomae		f vi	
19r	sab		6v	sab	
20r	vig nat Dom		7v	vig Dni	

**Abbreviations: (nominative case)**

aug	=	augustum	invent	=	inventio	omn	=	omnes, omnia	sab	=	sabatum
conv.	=	conversio	jac	=	Jacob	Pass	=	Passio	sctor	=	sanctorum
D	=	Dominica	Kal	=	Kalendae	phil	=	Philippus	sept	=	september
dedic	=	dedicatio	Kl	=	Kalendae	plur	=	plurimi	transfig	=	Transfiguratio
dom	=	dominica	mart	=	martyr	purific	=	Purificatio	usq	=	usque
epiph	=	epiphania	nat	=	natalis	quadr	=	quadragesima	vinc	=	vincula
f	=	feria	nov	=	november	rs	=	Responsoria	vig	=	vigilia
fest	=	festum	oct	=	october	s	=	sanctus, sancti	virg	=	virgo

VOL. A		VOL. B	
24v	nat S Stephani	12v	nat S Stephani
27v	nat S Joh ev	15r	nat S Joh
30v	nat S Innoc	17v	scor Innoc
33v	in octabas Dni		
36r	D i post nat Dom.	20r	f i post nat Dom.
36v	vig epiph	21r	vig epiph
39v	in octabas epiph	24r	in octabas epiph
40r	(baptismum Dni)		
42r	D 1 post epiph	25v	D 1 post epiph
	D 2		D 2
42v	D 3		D 3
	D 4v	26r	D 4
43r	Ab octab.epiph usque in 1xx in dom. diebus		D 5
46r	f ii	27v	f ii
47r	f iii	28v	f iii
47v	f iv	29r	f iv
48v	f v	29v	f v
	f vi	30v	f vi
49v	sab	31v	Fab. et Seb.
50v	nat S Sebast	32r	sab
53r	nat S Agnetis	34r	nat S Agnetis
55v	nat S Vincentii	36r	Vincentius
59r	conv S Pauli	38v	conv S Pauli
62v	purific. S Mariae	41r	in purific. S. Mariae
65r	nat S Agathae	43v	Agatha
67v	in annunciatione b. Mariae	46r	D in 1xx
70r	D in 1xx		
73r	D in 1x		
73v	D in 1	48v	D in 1

	VOL. A	VOL. B
76v	f <i>iiii</i> f <i>v</i> f <i>vi</i>	
77r	sab D in quadr.	51v      D in quad
80v	D <i>II</i>	54v      D <i>II</i>
83v	f <i>ii</i>	56r      f <i>ii</i>
84r	f <i>iii</i> f <i>iv</i> f <i>v</i> f <i>vi</i>	f <i>iii</i> f <i>iiii</i>
84v	sab D <i>III</i>	56v      f <i>v</i> f <i>vi</i> sab D <i>III</i>
88r	f <i>ii</i> f <i>iii</i>	
88v	f <i>iv</i> f <i>v</i> f <i>vi</i> sab D <i>IV</i>	
91v	f <i>ii</i>	60r      D ad scm therlim
92r	f <i>iii</i> f <i>iv</i> f <i>v</i> f <i>vi</i>	
92v	sab	
93r	D (I Pass.)	62v      D I Pass.
95r	f <i>ii</i> f <i>iii</i>	
95v	f <i>iv</i> f <i>v</i> f <i>vi</i>	
96r	sab Dom in palmis	65v      in palmis Domin.

VOL. A		VOL. B	
100r	f ii f iii	68r	f ii f iii
100v	f iv	68v	f iv
101r	f v	69r	f v
103v	f vi	71r	f vi
106r	sab in vig.paschae (PASCHA)	72v	sab
108v		74v	(PASCHA)
		76r	in processione
111v	f ii f iii	76v	f ii f iii
112r	f iiiii f v f vi sab	77r	f iv f v f vi sab per hebdomada
113v	D 2 post pascha	78r	D 1
116r	D 3	78v	D 2
	D 4		D 3
118r	D 5	79r	D 4
		80v	D 5
110r	de festis sanct.		
121v	nat s marchi ev nat ss filippi et jacobi invent.s crucis	81v	s mrm (?) nat phil et jac
122v		84r	invent.s crucis
		84v	letania
123v	f ii	85r	f ii
124r	vig ascen.dni	85v	ascensio dni
		87v	D post ascen. vig pentec. (PENTECOSTES)
127v	vig pentec. (PENTECOSTES)		
130v	f ii f iii	89v	f ii
		90r	f iii

VOL. A		VOL. B
131r	f iiii f v f vi	f iiii f v f vi
131v	sab	90v sab
131v	D 1 post pent D 2	
132r	D 3	
132v	D 4, D 5	
133r	D 6, D 7, D 8	
133v	D 9, D 10, D 11	
134r	D 12, D 13	
134v	D 14, D 15, D 16	
135r	D 17, D 18, D 19	
135v	D 20, D 21, D 22	
136v	D 23, D 24, D 25	
136v	nat s joh bapt	90v gervasi et prothasi nat s johannis
140v	nat s petri	sctr johannis et pauli
144v	comm s pauli	nat s petri
147v	nat s mar magd.	nat s pauli
150r	ad vinc s petri	mariae magdal
151v	in transfig dni	vinc s petri
		transfig. dni
		s sixti
		s laurentii
		ascensio mariae
		decoll s johan.
		nativ s mariae
		exalt. s crucis
		archang. mich.
		nat omn. sct.
		nat s martini
		per octabas

VOL. A	VOL. B
123v	s ceciliae virg
125v	s clementi
126r	nat s andreae
129r	apostolorum
131r	martyrum
134r	nat unius mart.
136r	plur confessor.
138r	s sylvestri
139v	nat virginum
142v	in dedic.eccl.
144r	D 1 post pent.
144v	D 2, D 3
145r	D 4, D 5, D 6, D 7
145v	D 8, D 9, D 10
146r	D 11, D 12, D 13
146v	D 14, D 15, D 16, D 17
147r	D 18, D 19, D 20
147v	D 21, D 22, D 23, D 24, D 25
148r	Rs ab octabis pent usq. ad kal aug.
149v	antiphonae
150v	Rs de sapientia a kl aug usq ad kal sept.
152r	antiphonae
152v	Rs a kal sept. usq a medio mense
154v	antiphonae
155r	Rs a medio sept.usq ad kal oct.
156v	antiphonae

VOL. A	VOL. B
	157r      rs de machabeis
	158v      antiphonae
	159r      Rs a kal nov. usq ad adventum dni
	160v      antiphonae de Trinitate
	162v      mortuorum
	165v      —

## APPENDIX 2: MUSIC PUBLISHERS IN THE COLLECTION OF MUSICAL PRINTS (Pr 1 to 159)

### ITALY

	No of works		No of works
Bologna:		Rome:	
Giacomo Monti	11	Amadeo Belmonte	7
Pier Maria Monti	1	Maurizio Balmonti	3
Antonio Pisarri	1	Vincenzo Blanco	1
		Gio. Pietro Collini	1
Messina:		Michele Cortellini	1
Pietro Brea	1	Andrea Fei	1
		Giacomo Fei, figlio d'Andrea	1
Milan:		Ludovico Grignani	7
Herede di Simon Tini e Filippo Lomazzo		Ludovico Grignani appresso Vincenzo Blanco	1
		Ignazio de Lazari	6
Modena:	1	Vitale Mascardi	8
Gio. Gasparo Ferri	1	per il Mascardi	1
		per il successore al Mascardi	10
Naples:		Paolo Masotto	3
Ottavio Beltrano	3	Francesco Moneta	1
Gio. Batt. Gargano e Matteo Nucci	1	Gio. Angelo Muti	7
Costantino Vitale	1	Gio. Battista Robletti	2
		Luca Antonio Saldo	1
Palermo:		Venice:	
Giuseppe Bisagni	7	Stampa del Gardano	3
Gio. Antonio de Franciscis	1	Bartolomeo Magni	6
Gio. Batt. Maringo	2	app. Francesco Magni	1
Francesco Terranova	1	Giuseppe Sala	1
per il Veneziano	1	Giacomo Vincenti	2
		Alessandro Vincenti	33

PARIS: Robert Ballard 1; Pierre Ballard 1

### APPENDIX 3: THE UNIQUES OF THE MDINA COLLECTION (Mus. Pr. 1–159)

Date	Place of Publication	composer	title	Ref.no	remarks
<b>UNIQUE WORKS</b>					
1602	Palermo	Giulio Oristagno	Responsoria Nativitatis	Pr 116	incomplete: ATB missing
1620	Venice	Francesco Colombini	Missa et Motecta ..op iii	Pr 29	complete
1623	Venice	Francesco Colombini	Il secondo libro de madrigali.. op.v	Pr 28	incomplete: C missing
1624	Palermo	Mariano di Lorenzo	Salmi, magnificat, falsi bordoni...op.v	Pr 98	incomplete: ATB missing
1625	Venice	Agostino Facchi	Madrigali..... libro 1	Pr 43	complete
1634	Palermo	Andrea Rinaldi	Il primo libro de motetti	Pr 124	complete
1636	Naples	Francesco Taranto	Carmina dulcisona liber 2	Pr 44	incomplete: 4 <sup>th</sup> v. missing
1636	Palermo	Vincenzo d'Elia	Salmi et hinni	Pr 40	complete
1651	Rome	Florido de Silvestri (comp.)	Has Sacras Cantiones pars 1	Pr 50	complete
1652	Palermo	Vincenzo Amato	Sacri Concerti libro 1, op.1	Pr 3	complete, and 3 duplicate parts
1653	Palermo	Bonaventura Rubino	Il secondo libro de Motetti, op.iv	Pr 133	two complete copies
1655	Palermo	Bonaventura Rubino	Salmi varii .. op.v	Pr 132	two complete copies
1656	Palermo	Vincenzo Amato	Messa e salmi..... Libro 1, op.ii	Pr 4	incomplete: T missing
1657	Palermo	Antonio La Greca	Armonia sacra di vari motetti , libro 1, op. 1	Pr 113	incomplete: B missing
1663	Rome	Corrado Bonfiglio	Madrigali spirituali	Pr 12	two complete copies
1698	Rome	Alessandro Melani	Motetti.....op.iv	Pr 107	complete

Date	Place of Publication	composer	title		Ref.no	remarks
UNIQUE EDITIONS						
1617	Naples	Carlo Gesualdo	Madrigali a 5 voci..L.5	(1)	Pr 123	complete
1621	Venice	Antonio Savetta	Magnificat per omnes tonos, op. 8	(2)	Pr 139	incomplete: 7 parts missing
1626	Rome	Gio. Batta Robletti ( comp.)	Litaniae B.Virginis	(3)	Pr 156	complete
1647	Naples	Bartolomeo Cappello	Ghirlanda di vari Fiori, seconda impressione	(4)	Pr 15	complete
1662	Rome	Bonifazio Graziani	Il 2 libro de motetti a voce sola, op.6	(5)	Pr 79	complete; one duplicate part
1665	Rome	Bonifazio Graziani	Motetti ....op. xii	(6)	Pr 87	incomplete: 3 parts missing
1667	Rome	Bonifazio Graziani	Motetti ....op.xii	(7)	Pr 86	complete

NOTES : OTHER KNOWN EDITIONS ( with RISM ref. Nos)

- (1) Naples 1611 (G 1739); Venice 1614 (G 1740)
- (2) Venice 1608 (S 1104)
- (3) 1662 (B.1 1622)
- (4) 1<sup>st</sup> impression Naples 1645 (C 919); 4<sup>th</sup> impression Naples 1650 (C 920).
- (5) Rome 1655 (G 3662)
- (6) Rome 1667 ( our Pr 86); 1673 (G 3678) available as Pr 85
- (7) Rome 1665 ( our Pr 87) ; 1673 (G 3678)

Date	Place of Publication	composer	title	Ref.no	RISM Ref. no	remarks	unique parts
UNIQUE PARTBOOKS							
1620	Venice	Bernardo Marchesi	Messe brevi..op.3	Pr 99	M478	incomplete 7 parts missing	A primo
1621	Venice	Giovanni Ghizzolo	Il 3 Libro de madrigali..op.18	Pr 77	G 1807	complete	5 parts
1623	Venice	Stefano Bernardi	Psalmi integri op. 4, 4a ed.	Pr 9a	B 2047	incomplete C missing	Alto
1623	Venice	Agostino Diruta	Compieta concertata op.5	Pr 38	D 3118	complete	5 parts
1627	Rome	Domenico Massenzio	Psalmi qui in vesperi 5v., L.1	Pr 101	M 1314	complete	A T
1631	Messina	Giuseppe Palazzolo e Tagliavia	Sacre Canzoni Musicali L.3, op.8	Pr 118	P 653	complete	org
1634	Naples	Giuseppe Caruso	Sacre Lodi del Ssmo....	Pr 17	C 1388	complete	Tenore
1635	Venice	Agostino Facchi	Motetti ... Libro 2	Pr 42	F 44	complete	Tenore (1)
1641	Rome	Filippo da Cavi	Vespertina Psalmodia L.1, op.2	Pr 21	C 1576	complete	Canto
1658	Palermo	Bonaventura Rubino	Salmi davidici op.vii	Pr 135	—	complete	3 parts missing (2)

## NOTES

(1) Tenor part is not included in RISM. Bruni suggests that the C2 part includes T.

(2) an incomplete exemplar was found in the Biblioteca Comunale of Spello in Perugia (Italy). The Mdina exemplar is complete.

**APPENDIX 4: REPERTORY OF MUSIC SCORES COMPLETED IN FEBRUARY 1710**  
 (an edited version of ACM, *Miscellanea 523\**)

PRINTED WORKS

Item	Composer	Masses	Vespers	Motets
1.	Albergati		Messa e Psalmi op. 4 (99)	
2.	Albergati		Messa e Psalmi op. 4 (100)	
3.	Amato		Messa e Psalmi op. 2 (110)	
4.	Amato			Mottetti op. 1 (147)
5.	Anerio			Litanie (163)
6.	Anerio			Litanie a 2 chori (1)
7.	Asola	Messa a cappella (177)		
8.	Bassani			Mottetti (38)
9.	Beni			Mottetti (175)
10.	Berardi		Psalmi (107)	
11.	Berardo		Psalmi e Messe (86)	
12.	Bernardio		Psalmi (135)	
13.	Bernardio		Psalmi (149)	
14.	Bettelli		Psalmi e Messe (85)	
15.	Bona	Introiti (127)		
16.	Bonaventura			Mottetti, Vespro e Messa (95)
17.	Borgiano			Mottetti (54)
18.	Brusco			Messa, Salmi, Te Deum (144)
19.	Caifabri			Mottetti (65)
20.	Caifabri		Psalmi (39)	
21.	Casati			Mottetti (138)
22.	Casati			Mottetti (185)
23.	Cappello		Psalmi (150)	
24.	Carissimi			Mottetti (73)
25.	Cavensi		Psalmi (104)	
26.	Cazzati	Messe (142)		
27.	Cecchelli			Mottetti (172)
28.	Chinelli	Messa op. 8 (68)		

\* The enumeration is not in the original. The numbers in brackets indicate the sequence of the item in the original manuscript.

Item	Composer	Masses	Vespers	Motets
29.	Chinelli			Mottetti (199)
30.	Cifra			Antifone (162)
31.	Cima		Messe e Psalmi (42)	
32.	Cima			Mottetti (3)
33.	Cima			Mottetti (9)
34.	Cima			Mottetti (56)
35.	Colombini	Messe (18)		
36.	Colombini			Mottetti (29)
37.	Colonna			Compieta (37)
38.	Colonna			Litanie, Antifone op. 4 (98)
39.	Colonna		Psalmi op. 5 (96)	
40.	Colonna		Psalmi (31)	
41.	Colonna		Psalmi (23)	
42.	Corelli			Sinfonia op. 4 (176)*
43.	Dal Pane			Mottetti (94)
44.	Delia		Hinni e Vespri (118)	
45.	Di Lorenzo		Psalmi (186)	
46.	Diruta			Compieta a 8v. (191)
47.	Diruta		Hinni (67)	
48.	Diruta			Litanie op. 18 (89)
49.	Diruta			Litanie ed Hinni (114)
50.	Diruta		Psalmi per tutto l'anno op. 21 (19)	
51.	Diversi autori			Mottetti (57)
52.	Diversi autori			Mottetti (59)
53.	Diversi autori			Mottetti (103)
54.	Diversi autori			Mottetti (161)
55.	Diversi autori		Psalmi (105)	
56.	Diversi autori		Salmi (178)	
57.	Donati			Mottetti (10)
58.	Dumont			Litanie (107)
59.	Duponchell	Messe (36)		

\*The only symphonic work in the entire repertory.

Item	Composer	Masses	Vespers	Motets
60.	Duponchell			Psalmi e Litanie (132)
61.	Fabri		Psalmi (40)	
62.	Falusi			Responsorii (66)
63.	Facho			Mottetti (157)
64.	Filippini		Psalmi (48)	
65.	Filippini		Psalmi con violini (71)	
66.	Filippini	Messe op. 5 (148)		
67.	Filippucci		Messe e Psalmi op. 1 (82)	
68.	Florido	Messe (164)		
69.	Florido	Messe (200)		
70.	Florido			Mottetti op. 1 (13)
71.	Florido			Mottetti op. 1 (136)
72.	Florido			Mottetti op. 2 (12)
73.	Florido			Mottetti parte 2 (41)
74.	Florido			Mottetti (50)
75.	Florido			Mottetti (198)
76.	Florido			Mottetti (61)
77.	Florido			Mottetti (70)
78.	Florido			Mottetti (112)
79.	Florido			Mottetti (139)
80.	Florido			Mottetti (?48)
81.	Florido			Mottetti (166)
82.	Florido			Mottetti (170)
83.	Florido		Psalmi a 3v (44)	
84.	Florido e diversi			Mottetti op. 2 (122)
85.	Florido e diversi			Mottetti (126)
86.	Foggia	Messe a 2 chori (69)		
87.	Foggia	Messe op. 15 (70)		
88.	Foggia	Messe (113)		
89.	Foggia		Psalmi (106)	
90.	Foggia			Mottetti op. 4 (97)
91.	Foggia			Mottetti op. 4 (116)
92.	Foggia			Mottetti op. 6 (51)

Item	Composer	Masses	Vespers	Motets
93.	Foggia			Mottetti op. 6 (146)
94.	Foggia			Mottetti (4)
95.	Foggia			Offertorii e Mottetti (79)
96.	Foggia			Hinni, Litanie e Salve op. 8 (115)
97.	Foggia			Litanie op. 16 (81)
98.	Foggia			Litanie (33)
99.	Gallerano		Psalmi (25)	
100.	Gamberini			Mottetti (171)
101.	Grandi		Psalmi (47)	
102.	Ghizzolo	Messe (194)		
103.	Ghizzolo		Psalmi (160)	
104.	Gratiani	Messe op. 22 (75)		
105.	Gratiani		Psalmi 5v op. 5 (21)	
106.	Gratiani		Psalmi op. 5 (120)	
107.	Gratiani		Psalmi	
108.	Gratiani			Mottetti iv op. 2 (17)
109.	Gratiani			Mottetti iv op. 3 (160)
110.	Gratiani			Mottetti iv op. 6 (110)
111.	Gratiani			Mottetti op. 7 (109)
112.	Gratiani			Mottetti op. 7 (137)
113.	Gratiani			Mottetti op. 12 (93)
114.	Gratiani			Mottetti op. 12 (145)
115.	Gratiani			Mottetti op. 14 (52)
116.	Gratiani			Mottetti op. 14 (58)
117.	Gratiani			Mottetti op. 15 (74)
118.	Gratiani			Mottetti op. 25 (76)
119.	Gratiani			Mottetti (6)
120.	Gratiani			Mottetti (8)
121.	Gratiani			Mottetti (14)
122.	Gratiani			Mottetti (15)
123.	Gratiani			Mottetti (43)
124.	Gratiani			Mottetti (45)
125.	Gratiani			Mottetti (53)
126.	Gratiani			Mottetti (152)

Item	Composer	Masses	Vespers	Motets
127.	Gratiani			Mottetti (155)
128.	Gratiani			Litanie op. 11 (80)
129.	Gratiani			Litanie (34)
130.	Gratiani			Responsorii della Settimana Santa (154)
131.	Gratiani			Salve, Alma, Regina op. 13 (141)
132.	'Incognito'			Mottetti (188)
133.	L'Argentina		Psalmi op. 11 (84)	
134.	Lappi		Messa, Psalmi, Mottetti, Te Deum (108)	
135.	La Greca			Mottetti (151)
136.	La Greca			Mottetti (63)
137.	Leonardo			Mottetti e Litanie (72)
138.	Marchesi			Psalmi brevi e Te Deum (87)
139.	Mammini	Messa e Psalmi (35)		
140.	Mazzocchi	Psalmi (60)		
141.	Mazzocchi	Psalmi (124)		
142.	Mazzocchi			Mottetti (2)
143.	Massentio	Psalmi (168)		
144.	Melani			Mottetti op. 2 (77)
145.	Melani			Mottetti op. 3 (32)
146.	Melani			Mottetti op. 4 (49)
147.	Melvi			Mottetti (91)
148.	Monserrato	Psalmi (46)		
149.	Montecchio	Messa e Psalmi a 2 chori (182)		
150.	Monteverdi	Messa e Psalmi (159)		
151.	Palazzotto			Mottetti (28)
152.	Polidori	Messa a 4 v. (30)		
153.	Piazzì	Messa a cappella (196)		
154.	Radesca	Messe (169)		
155.	Rigatti		Messa e Psalmi (102)	
156.	Rinaldi			Mottetti (156)

Item	Composer	Masses	Vespers	Motets
157.	Rovetta		Messa e Psalmi (156)	
158.	Rovetta		Psalmi e Messa (92)	
159.	Rovetta		Psalmi (128)	
160.	Rovetta			Mottetti (90)
161.	Rotondi			Mottetti, Messa, Psalmi, Litanie (121)
162.	Rubino			Mottetti e Messa di Morti (19)
163.	Rubino		Psalmi op. 1 (83)	
164.	Rubino		Psalmi (62)	
165.	Rubino		Psalmi (64)	
166.	Rubino			Mottetti (117)
167.	Rubino			Mottetti (193)
168.	Sabbatino		Psalmi (26)	
169.	Savetti		Magnificat con diversi toni (125)	
170.	Scapitta	Messe (134)	Psalmi (20)	
171.	Scipione			Mottetti (50)
172.	Scorpione		Psalmi a 2 chori con vv. (130)	
173.	Stefano			Mottetti op. 1 (78)
174.	Stamigna			Mottetti (55)
175.	Summontii			
176.	Solini		Messa e Mottetti (189)	
177.	Taranto			Mottetti (173)
178.	Tarditi		Messa, Psalmi a 4 v. (22)	
179.	Tarditi		Psalmi, Messa e Mottetti (131)	
180.	Tarditi		Psalmi e Antifone (101)	
181.	Tarditi		Mottetti, Psalmi, Hinni op. 30 (133)	
182.	Tarditi		Mottetti e Psalmi (123)	
183.	Tarditi		Psalmi e Litanie (158)	
184.	Tarditi		Psalmi (143)	
185.	Tonnani			Mottetti, Salve, Alma, Litanie (174)
186.	Tricarico			Mottetti (129)
187.	Vanarelli			Litanie (111)
188.	Urio P.			Mottetti (270)

## MANUSCRIPT COMPOSITIONS

### ITALIAN COMPOSERS

Item Composer	Masses	Vespers	Motets
1. Albergati, Conte	M. a 5 (28)		
2. Albergati, Conte	M. a 5 (32)		
3. Albergati, Conte			O cor meum a 2 (342)
4. Albergati, Conte			Fidelis servus a 9 (387)
5. Albergati, Conte			O lingua benedicta a 3 (488)
6. Amato D. Vincenzo	M. a 5 con rip. con vv. (4)		
7. Amato D. Vincenzo	M. a 5 (47)		
8. Amato D. Vincenzo	M. a 5 (539)		
9. Ansalone	M. a 5 con sinf. (24)		
10. Arconati	M. a 5 con sinf. (18)		
11. Arconati	M. a 5 con vv. (22)		
12. Arconati	M. a 5 (40)		
13. Arconati	M. a 4 (44)	Dixit a 9 con sinf. (69) Laudate Pueri a 3 (162)	
14. Arconati		Magnificat a 5 (248)	Nenia a 2 con sinf. (440)
15. Arconati			Deus Charitas est a 3 (296)
16. Arconati			
17. Arotino			
18. Arigonio Giacomo			
19. Asola	M. a 4 (31)	Confitebor a 3 con vv. e 2 viole (145)	O vos qui esuritis a 2 (412)
20. Asola	M. a 4 (34)	Magnificat a 8 (234)	Misericordias Domini a 2 (408)
21. Battista A.			Nenia a v. sola (574)
22. Bicelli			
23. Benevoli (Demanoli)			
24. Benevoli (Demanoli)			
25. Bertocchi			
26. Campochiaro			Concerto a 4 con sinf. (331)
27. Capoano	M. de morti a 4 (36)		

Item	Composer	Masses	Vespers	Motets
28.	Capoano			Miserere mei a 9 (478)
29.	Cara			Ad rotas venite a 5 con sinf. (357)
30.	Cara			Creatores coelici a 5 con sinf. (500)
31.	Carissimi	M. a 5 con rip. e sinf. (13)		
32.	Carissimi	M. a 2 chori (16)		
33.	Carissimi	M. a 2 chori (21)		
34.	Carissimi	M. a 5 (541)		
35.	Carissimi		Laudate Pueri a 3 (149)	
36.	Carissimi			Sicut mater consolatur a 2 (303)
37.	Carissimi			Emendemus in melius a 3 (304)
38.	Carissimi			O ignis sancte a 2 (326)
39.	Carissimi			O ignis a 2 (341)
40.	Carissimi			O qua mirabilia a 2 (346)
41.	Carissimi			Ave dulcissima a 3 con sinf. (356)
42.	Carissimi			Adesto a voce sola con vv. (367)
43.	Carissimi			Si linguis hominum a 3 con sinf. (371)
44.	Carissimi			Audite sancti a 3 (385)
45.	Carissimi			Exultate a 2 (407)
46.	Carissimi			O Domine Jesu a 3 (415)
47.	Carissimi			Annuntiate gentes a 5 (417)
48.	Carissimi			Da pacem Domine a 3 (432)
49.	Carissimi			Si qua est consolatio a 3 (468)
50.	Carissimi			Egredimini a 3 con sinf. (483)
51.	Carissimi			Ecce Deus noster a voce sola con sinf. (489)
52.	Carissimi			Exulta Maria a 2 con sinf. (501)
53.	Carissimi			Audite sancti a 3 (523)
54.	Carrozza		Domine. Dixit a 8 (80)	
55.	Carrozza		Magnificat a 8 (235)	
56.	Carrozza			Quae est ista a 5 (297)
57.	Carrozza			Amantissime Jesu a 4 (381)
58.	Casati	M. a 4 (52)		
59.	Castoldi (Gastoldi)	M. a 4 del 1mo tono (33)	Dixit a 6 (100)	
60.	Castoldi (Gastoldi)		Dixit a 5 (91)	
61.	Catalani			

Item	Composer	Masses	Vespers	Motets
62.	Cazzati			O anima mea a 2 (325)
63.	Cecchelli			Per rigidos montes a 3 con sinf. (307)
64.	Celani			Revertere Oidetta a 2 (416)
65.	Celani			Aspice terrarum a 3 (418)
66.	Celani			Tremunt arma a 4 (420)
67.	Celesini	M. a 5 (45)		
68.	Cherubino			Virginis populi a 2 (525)
69.	Cinnano			Peccavi a 3 (465)
70.	Cocchi			Compieta a 2 chori (534)
71.	Fabri Stefano			Venite exultemus a 2 (559)
72.	Falvetti Michelangelo	M. a 5 con vv. (25)		
73.	Falvetti Michelangelo	M. a 5 (43)		
74.	Falvetti Michelangelo	M. a 4 e 5 con vv. (48)	Domine a 4 con vv. (90) Domine a 4 (101) Dixit a 4 (113) Confitebor a 3 con sinf. (129) Laudate pueri a 3 (160) Laudate Pueri a 3 (173)	
75.	Falvetti Michelangelo			
76.	Falvetti Michelangelo			
77.	Falvetti Michelangelo			
78.	Falvetti Michelangelo			
79.	Falvetti Michelangelo			
80.	Falvetti Michelangelo			
81.	Fasolo P.			Pastorale a 5 (390)
82.	Fasolo P.			Genuit puerpera a 3 (563)
83.	Ferrera			Motetti a 3 (490)
84.	Foggia			Ave Maria a voce sola con 2 vv. (334)
85.	Foggia			Quae suspiras a 3 (340)
86.	Foggia			Ave Maria a 5 con sinf. (362)
87.	Foggia			Quae suspiras a 2 (373)
88.	Foggia			Ecce mater a 5 con sinf. (446)
89.	Fontei	M. con istromenti (57)	Dixit a 8 con sinf. (89) Laudate Dominum a 2 (225) Mágnificat a 8 con vv. (237)	
90.	Fontei			
91.	Fontei			
92.	Fontei			
93.	Gallerano	M. a 4 (29)		
94.	Gallo Vincenzo	M. a 2 chori (548)		

Item	Composer	Masses	Vespers	Motets
95.	Ghizzolo	M. a 5 (49)		
96.	Ghizzolo		Psalmi a 5 (62)	
97.	Ghizzolo		Magnificat a 5 (245)	
98.	Giangetti			Benignissime Jesu a 2 (411)
99.	Giangetti			Quae Domine a 3 (419)
100.	Grassi Francesco		Nisi Dominus a 3 con vv. (206)	
101.	Gratiani			Rex magne a 3 (436)
102.	Gratiani			Gaudia pastores a v. sola (441)
103.	Gratiani			Gaudia pastores a v. sola (449)
104.	Gratiani			Hic est panis a 2 (484)
105.	Gratiani			Nenia a voce sola (573)
106.	Legrenzi Gio.		Confitebor a 2 (126)	
107.	Lombarda	M. a 2 chori (9)		
108.	Lombarda		Beatus Vir a 5 con vv. e rip. (191)	
109.	Maiolini			Jubilent coeli a 4 e 3 con istr. (317)
110.	Maiotta P. a Battaglia	M. a 7 con sinf. (7)		Pastores transeamus a 5 (370)
111.	Maiotta P. a Battaglia			Salutatio angelica a 2 con rip. (437)
112.	Maiotta P. a Battaglia			Domine Deus omnipotens a 6 con sinf. (486)
113.	Maiotta P. a Battaglia			
114.	Mattioli	M. a 5 (538)		
115.	Mazzaferrata		Laudate Pueri a 3 con vv. (148)	
116.	Mazzocchi			In lectulo meo a 4 (300)
117.	Mazzocchi			Felix Jerusalem a 3 (376)
118.	Muscari			Gloriosum diem a 2 (323)
119.	Muscari			Quis mihi det a 3 con sinf. (372)
120.	Muscari			Quis mihi det (duplicata) a 3 con vv. (374)
121.	Muscari			Ecce eamus a 5 con sinf. (406)
122.	Paglia			In conspectu angelorum a 2 (520)
123.	Padoani		Psalmi a 8 (63)	
124.	Palazzolo			
125.	Peretti	M. a 8 (59)		Quis resistet a 3 (294)
126.	Pitoni		Dixit a 4 (114)	
127.	Pitoni		Beatus a 3 (192)	

Item	Composer	Masses	Vespers	Motets
128.	Pitoni		Laetatus a voce sola con rip. (197)	
129.	Pitoni		Magnificat a 4 (244)	
130.	Pitoni			Praebe lumina a 2 con vv. (361)
131.	Pitoni			Indica mihi a 5 con sinf. (364)
132.	Pitoni			Exultate Deo a 2 (384)
133.	Pitoni			Deus Deus meus a 2 con sinf. (388)
134.	Pitoni			Iustus ut palma florebit a 2 con vv. (394)
135.	Porta		Psalmi concertati a 4 e 5 (61)	
136.	Porta		Dixit a cappella (110)	
137.	Riccio			Parvulus puer a 4 con vv. (448)
138.	Rinaldi			Gaude felix Roma a 3 (389)
139.	Rigatti	M. a 2 con sinf. (17)		
140.	Rigatti	M. a 3 o ver a 7 mancante (51)		
141.	Rigatti		Dixit a 5 con vv. et altri istr. ad placitum (111)	
142.	Rigatti		Confitebor a 6 con 2 vv. e 4 viole (142)	
143.	Rigatti		Confitebor a 6 con vv. (136)	
144.	Rigatti		Laudate Pueri a 6 con vv. (174)	
145.	Rigatti		Beatus Vir a 5 con sinf. (182)	
146.	Rigatti		Lauda Jerusalem a 2 con rit. (218)	
147.	Rigatti		Surge propera a 3 (298)	
148.	Rubino	Psalmi a 8 (60)		
149.	Rubino	Dixit a 8 (78)		
150.	Rubino	Dixit a 5 (103)		
151.	Sabino D. Antonio			Quam dilecta a 3 (299)
152.	Sabino D. Antonio			O gratiosum a 3 con sinf. (305)
153.	Sabino D. Antonio			Osculetur a 3 con sinf. (345)
154.	Sabino D. Antonio			Ista pulchra es a 4 (497)
155.	Sabino D. Antonio			Ista pulchra a 4 (561)
156.	? Sabino			Nolite timere (pastorale) a 5 (368)
157.	Sabino Gio. Maria			O quam speciosa a 5 con sinf. (293)
158.	Sabino Gio. Maria			Jubilemus a 2 (522)
159.	Sabino Francesco			Ave virgo a 3 con sinf. (343)
160.	Sabino Francesco			Franciscus Christi pauper a 3 con sinf. (396)

Item	Composer	Masses	Vespers	Motets
161.	Soprano			Somne laborum a 2 (514)
162.	Tarditi		Laudate pueri a voce sola con vv. (172)	
163.	Tozzi D. Vincenzo	M. a 2 chori (14)		
164.	Tozzi D. Vincenzo	M. a 5 (543)		
165.	Tozzi D. Vincenzo	M. a 5 (545)		
166.	Tozzi D. Vincenzo		Dixit a 8 (74)	
167.	Tozzi D. Vincenzo		Confitebor a 5 (143)	
168.	Tozzi D. Vincenzo		Laudate Pueri a 3 con sinf. (156)	
169.	Tozzi D. Vincenzo		Laudate Pueri a 4 (171)	
170.	Tozzi D. Vincenzo		Beatus Vir a 5 (184)	
171.	Tozzi D. Vincenzo		Laudate Dominum a 5 (226)	
172.	Tozzi D. Vincenzo		Magnificat a 8 (238)	
173.	Tozzi D. Vincenzo		Magnificat a 5 (247)	
174.	Tozzi D. Vincenzo		Magnificat a 4 e 5 (250)	
175.	Tozzi D. Vincenzo		In coelesti viridario a 4 (455)	
176.	Tozzi D. Vincenzo		Iste confessor a 9 (279)	
177.	Tozzi D. Vincenzo		Ave maris stella a 8 (281)	
178.	Tozzi D. Vincenzo		Ave maris stella a 8 (284)	
179.	Tozzi D. Vincenzo		Currite fideles a 3 (308)	
180.	Tozzi D. Vincenzo		Currite fideles a 3 (517)	
181.	Tozzi D. Vincenzo		Dialogo pastorale a 4 con sinf. (571)	
182.	Tozzi D. Vincenzo		Dialogo pastorale a 5 (564)	
183.	Tozzi D. Vincenzo		Dialogo pastorale a 5 (567)	
184.	Tozzi D. Vincenzo		Dialogo pastorale a 5 con sinf. (566)	
185.	Tozzi D. Vincenzo		Dialogo pastorale a 5 con sinf. (568)	
186.	Tozzi D. Vincenzo		Dialogo pastorale a 5 con sinf. (569)	
187.	Tozzi D. Vincenzo		Dialogo pastorale a 5 con sinf. (570)	
188.	Tozzi D. Vincenzo		Dialogo pastorale a 5 con sinf. (565)	
189.	Tozzi D. Vincenzo		Domine Deus noster a v. sola (401)	
190.	Tozzi D. Vincenzo		Eia montes iubilate a 3 (339)	
191.	Tozzi D. Vincenzo		Eia pangite turbae a v. sola (400)	
192.	Tozzi D. Vincenzo		Eia pastores a 5 con sinf. (365)	
193.	Tozzi D. Vincenzo		Exultate cantate a 3 (310)	
194.	Tozzi D. Vincenzo		In celesti viridario a 4 (535)	

Item Composer	Masses	Vespers	Motets
195. Tozzi D. Vincenzo			In lectulo meo a 3 (320)
196. Tozzi D. Vincenzo			Invicta virgo a 3 (498)
197. Tozzi D. Vincenzo			Jesu dulcedo a 3 (349)
198. Tozzi D. Vincenzo			Miserere a 4 (479)
199. Tozzi D. Vincenzo			Nenia a 2 (572)
200. Tozzi D. Vincenzo			O beata Virgo a 3 (312)
201. Tozzi D. Vincenzo			O dulcissimum Mariae nomen a 2 (562)
202. Tozzi D. Vincenzo			O lily convallium a v. sola (379)
203. Tozzi D. Vincenzo			Panis angelicus a 2 (382)
204. Tozzi D. Vincenzo			Quae est ista a 3 con. sinf. (435)
205. Tozzi D. Vincenzo			Surgite lenate a 4 (386)
206. Tozzi D. Vincenzo			Venite gentes a 2 (313)
207. Tozzi D. Vincenzo			Venite gentes a 2 (315)
208. Tozzi D. Vincenzo			Vidi speciosa a 3 con violini (375)
209. Vannarelli	M. a 3 (41)		
210. Vannarelli	M. a 3 (54)		
211. Vannarelli	M. a 5 rip. con sinf. (85)		
212. Vannarelli		Confitebor a 3 (123)	
213. Vannarelli		Laudate pueri a 3 (170)	
214. Verderosa			Exultent coeli a 4 (369)
215. Verderosa			Annuncio vobis (444)
216. Verderosa			Venite omnes a 4 (518)
217. Verdura			Gentes dicite laudes a 2 (414)

## ANONYMOUS WORKS

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Masses:

- |   |                                      |
|---|--------------------------------------|
| 218. M. Vir Catholicus a 2 chori (3)          | 230. M. a 5 (542)                    |
| 219. M. Vestiva i colli a 2 chori (27)        | 231. M. a 5 (544)                    |
| 220. M. Regis Romanorum a 2 chori (50)        | 232. M. a 5 (552)                    |
| 221. M. S. Rosalea a 4 v. con vv. (53)        | 233. M. a 3,4,5 (551)                |
| 222. M. Corre la nave mia a 5 (540)           | 234. M. a 4 con 2 vv. (55)           |
| 223. M. a 2 chori con vv. (6)                 | 235. M. a 4 con 2 vv. (26)           |
| 224. M. a 2 chori (5)                         | 236. M. a 4 con sinf. pastorale (35) |
| 225. M. a 2 chori (8)                         | 237. M. a 4 alla 4a (547)            |
| 226. M. a 2 chori (550)                       | 238. M. a 4 (30)                     |
| 227. M. a 8 con vv. (553)                     | 239. M. a 4 (42)                     |
| 228. M. pastorale a 6 con sinf. e gloria (37) | 240. M. e vespro a 3 (549)           |
| 229. M. a 5 (46)                              | 241. M. e vespro a 4 (554)           |
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## Vespers

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|---|---|
| 242. Salmi a 2 chori S. Cecilia e S. Agata (64) | 256. Confitebor a 3 e vv. (120)         |
| 243. Vespri a 8 (81)                            | 257. Confitebor a 6 con vv. (132)       |
| 244. Domine a 5 (104)                           | 258. Confitebor a v. sola con vv. (119) |
| 245. Beatus (193)                               | 259. Confitebor a v. sola con vv. (133) |
| 246. Beatus (194)                               | 260. Dixit a 8 (76)                     |
| 247. Beatus Vir a 2 chori (186)                 | 261. Dixit a 6 con vv. (98)             |
| 248. Beatus Vir a 2 con rip. (183)              | 262. Dixit a 4 con vv. conc. (67)       |
| 249. Beatus Vir a 6 con vv. (185)               | 263. Dixit a 4 concert. (92)            |
| 250. Confitebor a 3 (118)                       | 264. Dixit a 4 con sinf. e rip. (97)    |
| 251. Confitebor a 3 (125)                       | 265. Dixit a 4 con vv. e rip. (99)      |
| 252. Confitebor a 3 (127)                       | 266. Dixit a 4 (94)                     |
| 253. Confitebor a 3 (128)                       | 267. Dixit a 4 (102)                    |
| 254. Confitebor a 3 (134)                       | 268. Dixit a 4 (112)                    |
| 255. Confitebor a 3 (135)                       | 269. Dixit a 2 con rip. e sinf. (105)   |

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## Vespers

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270. Dixit a 2 con rip. (109)  
271. Laetatus (202)  
272. Laetatus (203)  
273. Laetatus a 8 dell'8 tono (195)  
274. Laetatus sum a 8 con sinf. (196)  
275. Laetatus sum a v. sola con sinf. (198)  
276. Lauda Jerusalem a 8 (219)  
277. Laudate Pueri a 2 con sinf. (169)  
278. Laudate Pueri a 3 (153)  
279. Laudate Pueri a 3 (154)  
280. Laudate Pueri a 3 (155)  
281. Laudate Pueri a 3 (166)  
282. Laudate Pueri a 3 (175)  
283. Laudate Pueri a 3 (176)  
284. Laudate Pueri a 3 con sinf. (152)  
285. Laudate Pueri a 3 con sinf. (163)  
286. Laudate Pueri a 3 con vv. (157)  
287. Laudate Pueri a 5 con sinf. (177)
288. Laudate Pueri a 5 con sinf. (150)  
289. Laudate Pueri a 5 con sinf. (159)  
290. Laudate Pueri a 5 con vv. (180)  
291. Laudate Pueri a v. sola con sinf. (181)
292. Nisi Dominus (214)  
293. Nisi Dominus a 3 (204)  
294. Nisi Dominus a 3 con vv. (212)  
295. Nisi Dominus a 3 con vv. (213)  
296. Nisi Dominus a 5 (205)
297. Magnificat a 4 (241)  
298. Magnificat a 4 (246)  
299. Magnificat a 4 con sinf. (242)  
300. Magnificat a 5 (249)  
301. Magnificat a 5 con vv. (240)  
302. Magnificat a 8 (232)  
303. Magnificat a 8 (236)
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## Motets

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304. Ad cantus ad plausus a 2 (327)  
305. Ad novum coeli a v. sola con viol. (464)  
306. Ad pugnas a v. sola (395)  
307. Amici nostri audite nos a 3 (492)  
308. Ave Maria a v. sola con vv. (363)  
309. Beata mater a 2 (505)  
310. Beatus vir a 3 (558)  
311. Beatus vir qui inventus a 3 (487)  
312. Cantilena a 3 con istr. (502)  
313. Compieta a 5 voci dupl. (533)  
314. Confitebor tibi Domine rex a 4 con sinf. (508)  
315. Curre ad virginem a v. sola (467)
316. Damasci praepositus a 2 (409)  
317. Deus canticum a 3 con sinf. (348)  
318. Deus tuorum militum – inno a 4 con sinf. (277)  
319. Domine non sum dignus a 2 (557)  
320. Dormi fili pastorale a 3 (438)  
321. Dormi o mi dilecte a 2 (445)  
322. Dulces animae beatae a 2 (511)  
323. Ecce Deus noster a 3 (392)  
324. Ecce sacerdos magnus a 3 chori (292)  
325. Evangelizo vobis pastorale a 2 canti (391)  
326. Exultantes a 2 (316)  
327. Exultate jubilate a 2 con 2 viol. (496)

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**Motets**


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328. *Gaudemus omnes a 3 con sinf.* (510)  
 329. *Gaudemus omnes a 3 con sinf.* (527)  
 330. *Gaudete a 3 v.* (485)  
 331. *Gaudia felices a 2* (495)  
 332. *Haec est vera fraternitas a 3* (556)  
 333. *In Domino speravi a 2* (524)  
 334. *Jubilate coeli a v. sola con sinf.* (516)  
 335. *Jubilate propera, dialogo a 2 e 2 vv.* (393)  
 336. *Laeta dies a v. sola con viol.* (506)  
 337. *Laetabunda a 3 con sinf.* (335)  
 338. *Laetabunda a 6, 2 vv. e viola* (336)  
 339. *Laeti Bethlehem a 2* (447)  
 340. *Salve Jesu a 4* (455)  
 341. *Lauda Sion a canto fermo* (530)  
 342. *Litania spagnuola a v. sola con 3 v. a rip* (475)  
 343. *Maria a v. sola con sinf.* (413)  
 344. *Miserere a 5* (477)  
 345. *Nenia pastorale a 4* (493)  
 346. *O anima mea a 2* (399)  
 347. *O anima miseranda a 2* (324)  
 348. *O dies felicissima a 2* (306)  
 349. *O ignis sancte a 2* (352)  
 350. *O ingens a v. sola* (311)  
 351. *O iucunda dies a 3 con sinf.* (509)  
 352. *O vos omnes ambulantes a 4* (519)
353. *O regina a 2* (499)  
 354. *O suavissime Domine a 2* (354)  
 355. *Omnes gentes a 2* (309)  
 356. *Pastorale a 3 con sinf.* (433)  
 357. *Petrus et Joannes – ant. a 4* (458)  
 358. *Puer natus a 4 – pastorale* (439)  
 359. *Quasi stella matutina a 3 con vv.* (330)  
 360. *Quem vidistis pastores a 4* (442)  
 361. *Quicumque Christum queritis (inno) a 4* (266)  
 362. *Quid esset mundus a 3* (503)  
 363. *Quid est a mortales – pastorale a 3* (431)  
 364. *Respxi mundum a v. sola con vv.* (338)  
 365. *Salve dies beata a v. sola con vv.* (494)  
 366. *Signum magnum pastorale a 5* (366)  
 367. *Surge amica mea a 2* (344)  
 368. *Surge illuminare a 2* (403)  
 369. *Te virgo lilium a 4* (301)  
 370. *Tre letzioni I Nott. di Natale* (466)  
 371. *Tribulator a 3* (526)  
 372. *Veni sponsa Christi a 2* (322)  
 373. *Venite accedite a 2* (402)  
 374. *Venite gentes a 2* (560)  
 375. *Venite omnes a 3 con sinf.* (319)  
 376. *Vidi angelum a 6 con vv.* (513)  
 377. *Vidi turbam magnam – ant. a 2 chori* (460)

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**Collections (Diversi Autori)**


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378. *Alma Redemptoris, 18 in no.* (471)  
 379. *Ave Regina Coelorum, 8 in no.* (473)  
 380. *Clama ne cesses a 3* (521)  
 381. *Litanie, 40 in no.* (474)  
 382. *Mottetti* (321)
383. *Oratoris Arie Spirituali* (454)  
 384. *Regina Coeli, 12 in no.* (472)  
 385. *Salve Regina, 84 in no.* (470)  
 386. *Sinfonie, 4 in no.* (536)  
 387. *Sinfonie diverse* (537)

## MALTESE COMPOSERS

BALZANO Don Giuseppe (1616–1700)

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### Masses

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- |  |                                |
|--|--------------------------------|
| 388. Messa breve a 3 chori (11)        | 397. Messa a 2 chori (23)      |
| 389. Messa Pastorale a 2 chori (12)    | 398. Messa a 2 chori (83)      |
| 390. Messa Pastorale a 2 chori (20)    | 399. Messa breve a 8 voci (86) |
| 391. Messa breve a 2 chori (10)        | 400. Messa a 8 voci (56)       |
| 392. Messa a 2 chori con sinfonia (84) | 401. Messa a 8 voci (58)       |
| 393. Messa a 2 chori (1)               | 402. Messa a 8 voci (87)       |
| 394. Messa a 2 chori (2)               | 403. Messa a 8 voci (88)       |
| 395. Messa a 2 chori (15)              | 404. Messa a 5 voci (546)      |
| 396. Messa a 2 chori (19)              | 405. Messa a 4 voci (39)       |

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### Vespers

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| 406. Ad Dominum cum tribularer, 8 v. (215) | 420. Confitebor, 3 v. (139)              |
| 407. Beatus Vir, 2 v. con sinfonia (189)   | 421. Confitebor, 3 v. (146)              |
| 408. Baetus Vir, 2 chori (187)             | 422. Confitebor, 1 v. con sinfonia (137) |
| 409. Beatus Vir, 2 chori (188)             | 423. Confitebor, 1 v. (141)              |
| 410. Beatus Vir, 8 v. (190)                | 424. Dixit, 8 v. con sinfonia (82)       |
| 411. Confitebor, 3 v. con sinfonia (140)   | 425. Dixit, 8 v. con sinfonia (70)       |
| 412. Confitebor, 3 v. con sinfonia (144)   | 426. Dixit, 2 chori (66)                 |
| 413. Confitebor, 3 v. con sinfonia (138)   | 427. Dixit, 2 chori (115)                |
| 414. Confitebor, 3 canti (117)             | 428. Dixit, 8 v. (72)                    |
| 415. Confitebor, 3 v. (121)                | 429. Dixit, 8 v. (73)                    |
| 416. Confitebor, 3 v. (122)                | 430. Dixit, 8 v. (75)                    |
| 417. Confitebor, 3 v. (124)                | 431. Dixit, 8 v. (77)                    |
| 418. Confitebor, 3 v. (130)                | 432. Dixit, 5 v. (107)                   |
| 419. Confitebor, 3 v. (131)                | 433. Dixit, 5 v. (108)                   |
|  | 434. Dixit, 4 v. con sinfonia (116)      |

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Vespers

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435. Dixit, 4 v. (93)  
 436. Dixit, 4 v. (95)  
 437. Dixit, 4 v. (106)  
 438. Dixit, 3 v. (96)  
 439. Domine, 2 choi con sinfonia (81)
440. Laetatus Sum, 8 v. (200)  
 441. Laetatus Sum, 8 v. (201)  
 442. Laetatus Sum, 8 v. (199)  
 443. Lauda Jerusalem, 8 v. (216)  
 444. Lauda Jerusalem, 8 v. (217)  
 445. Lauda Jerusalem, 8 v. (220)  
 446. Laudate Dominum, 2 con ripieno (224)  
 447. Laudate Dominum, 2 con sinfonia (221)  
 448. Laudate Dominum, 8 v. (222)  
 449. Laudate Dominum, 8 v. (223)  
 450. Laudate Pueri, 5 v. (147)  
 451. Laudate Pueri, 4 v. (158)  
 452. Laudate Pueri, 3 v. con sinfonia (151)  
 453. Laudate Pueri, 3 v. con sinfonia (161)  
 454. Laudate Pueri, 3 v. con sinfonia (167)  
 455. Laudate Pueri, 3 v. con sinfonia (178)  
 456. Laudate Pueri, 3 v. (179)  
 457. Laudate Pueri, 3 v. (164)  
 458. Laudate Pueri, 1 v. con sinfonia (168)
459. Laude Pueri, 1 v. (165)  
 460. Miserere, 5 v. (456)  
 461. Miserere, 5 v. (480)
462. Nisi Dominus, 5 v. (211)  
 463. Nisi Dominus, 3 v. con sinfonia (207)  
 464. Nisi Dominus, 3 v. con sinfonia (208)  
 465. Nisi Dominus, 3 v. (209)  
 466. Nisi Dominus, 1 v. con sinfonia (210)
467. Magnificat, 8 v. con sinfonia (239)  
 468. Magnificat, 8 v. (233)  
 469. Magnificat, 8 v. (251)  
 470. Magnificat, 8 v. (227)  
 471. Magnificat, 8 v. (228)  
 472. Magnificat, 8 v. (229)  
 473. Magnificat, 8 v. (230)  
 474. Magnificat, 8 v. (231)  
 475. Magnificat, 5 v. (243)  
 476. Magnificat, 4 v. (252)
477. Psalms, 8 v. con sinfonia (68)  
 478. Psalms, 2 choi (65)  
 479. Psalms, 8 v. (79)

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Hymns

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480. Ave Maris Stella, 2 choi (270)  
 481. Ave Maris Stella, 5 v. (272)  
 482. Ave Maris Stella, 4v. con violini (285)  
 483. Coelestis Urbs, 4 v. (288)  
 484. Crudelis Herodis, 4 v. (262)
485. Decora lux, 5 v. con sinfonia (253)  
 486. Deus tuorum militum, 4 v. (265)  
 487. Deus tuorum militum, 4 v. con sinfonia (289)  
 488. Egregie Doctor, 4 v. (269)  
 489. Exultet orbis, 4 v. (260)

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## Hymns

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490. Iste confessor, 4 v. (287)  
491. Iste confessor, 4 v. (290)  
492. Jam sol recedit igneus, 4 v. (256)  
493. Jesu corona virginum, 4 v. (261)  
494. Jesu corona virginum, 4 v. (273)  
495. Jesu corona virginum, 4 v. (283)  
496. Jesu redemptur omnium, 4 v. (286)  
497. Magne pater Augustine, 4 v. (255)  
498. Miris modis, 4 v. (264)  
499. O gloriosa Domina, 2 chori (271)  
500. Pange lingua, 4 v. (268)

501. Pater superni, 5 v. (291)  
502. Placare Christe servulis, 4 v. (254)  
503. Proles de coelo, 4 v. (276)  
504. Regis superni, 5 v. (282)  
505. Salutis humanae sator, 4 v. (275)  
506. Si quaeris miracula, 4 v. (457)  
507. Te splendor, 4 v. (257)  
508. Ut quaeant laxis, 2 chori (267)  
509. Ut quaeant laxis, 4 v. (274)  
510. Veni creator, 8 v. (280)  
511. Veni creator, 4 v. (258)

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## Sequences and Te Deum

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512. Lauda Sion, 4 v. con violini o senza (529)  
513. Stabat Mater, 4 v. (532)

514. Victimae paschali laudes, 4 v. (531)  
515. Te Deum, 2 chori (528)

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## Motets

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516. Adeste, 1 v. (450)  
517. Ad cantus ad plausus, 2 v. (350)  
518. Adiuro vos, 5 v. con sinfonia (353)  
519. Antifone per la messa di Sabato Santo, 2 chori (535)  
520. Ave gratia plena, 2 v. (263)  
521. Benedicite gentes, 3 v. (295)  
522. Cantemus laudem, 3 v. (360)  
523. Congregavit Deus, 3 v. (434)  
524. Corona aurea, 3 v. con sinfonia (302)  
525. Cum complerentur, 4 v. (461)  
526. Da pacem Domine, 2 chori (482)  
527. Dat tuba, 8 v. con sinfonia (383)

528. Dialogo per la Natività di S. Giovanni Battista, 3 v. (456)  
529. Domine salvum fac regem, 2 chori (512)  
530. Ecce sacerdos, 2 chori (425)  
531. Ecce sacerdos magnus, 2 chori (430)  
532. Ecce servus Dei, 4 v. con violini (332)  
533. Ego ille, 8 v. con sinfonia (398)  
534. Ego plantavi, 4 v. con timpani (463)  
535. Ex altari tuo Domine, 8 v. (422)  
536. Exultate, 8 v. (359)  
537. Exultate gaudete, 3 v. con sinfonia (428)  
538. Felix namque est, 4 v./Nativitas tua (507)  
539. Gaudeamus omnes, 3 v. con sinfonia (318)

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Motets

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540. *Haec dies*, 8 v. (423)  
 541. *Hodie Paulus*, 2 v. (405)  
 542. *Iste homo fecit omnia*, 3 v. (329)  
 543. *Jesu mi dulcissime*, 4 v. (328)  
 544. *Joannes (dialogo)*, 5 v. (404)  
 545. *Nos autem gloriari*, 4 v. (433)  
 546. *O doctor optime*, 2 chori (427)  
 547. *Omnis sancti*, 4 v. (504)  
 548. *O populi fideles*, 4 v. (421)  
 549. *Percussit Saul mille*, 4 v. (347)  
 550. *Posui adiutorium*, 8 v. (378)  
 551. *Quae vidistis*, 4 v. (469)  
 552. *Qui vult venire*, 4 v. (337)  
 553. *Quid esset mundus*, 3 v. (355)  
 554. *Quis est hic*, 3 v. (424)  
 555. *Responsori dei morti*, 6 v. (451)  
 556. *Responsorii duplicati e diverse lamentazioni* (453)  
 557. *Responsorii pastorali*, 4 v. (452)  
 558. *Rex pacificus*, 4 v. (459)  
 559. *Sacerdos et pontifex*, 2 chori (481)  
 560. *Sacerdos in aeternum*, 8 v. (462)  
 561. *Surgam et circuibo*, 4 v. (377)  
 562. *Suspiro ad te*, 2 v. (351)  
 563. *Veni sponsa mea*, 3 v. (515)  
 564. *Venite gentes*, 3 v. (314)  
 565. *Venite viri Jerusalem*, 4 v. (410)  
 566. *Vidi angelum*, 3 v. (426)  
 567. *Vidi speciosam*, 3 v. (397)

BALZANO Don Domenico (1632–1707)

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Motets

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568. *Ad arma mortales*, 2 v. (491)  
 569. *Da pacem Domine*, 2 v. (429)  
 570. *Venite, venite*, 2 v. (380)  
 571. *Ave Maria*, 3 v. con sinfonia (358)  
 572. *En gratulemur hodie*, 3 v. con sinfonia (278)  
 573. *Fortem virili pectore*, 4 v. (259)

XEBERRAS Don Carlo

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Masses

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574. *Messa*, 4 v. (38)

## APPENDIX 5: REPERTORY OF 1809 (ACM, *Minute Capitolari* vol. 20, ff. 547–551)

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### Nota delle Carte di Musica del Fu Francesco Azupardi, Mro di Cappella della S. Chiesa Catedrale

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- |  |   |
|--|---|
| N 2 Messe Sollenni a due cori  | N 5 Lauda Ierusalem                             |
| N 1 Kyrie, Gloria e Cum Sancto Spiritu a due cori: <i>ancor non è mai concertata</i>   | N 2 Domine probasti                             |
| N 15 Messe Sollenni  | N 2 In convertendo Dominus                      |
| N 1 Messa solenne ma poco breve  | N 1 Memento Domine David                        |
| N 3 Messa in Pastorale una d'Azopardi e due di Duranti                                 | N 1 In exitu verso in musica e l'altro in coro  |
| N 1 Una messa a 3 voci ne breve ne sollempne   | N 5 Gloria Patri in carta volante               |
| N 2 Messe Sollenni de Requiem  | N 2 Gratias Agimus a solo in carta volante      |
| N 2 Sanctus solenni con strumenti  | N 2 Qui sedes a solo in carta volante           |
| N 1 Credo Sollenne in Pastorale  | N 1 Quoniam a solo in carta volante             |
| N 10 Credo Sollenni e meno sollempni   | N 1 Regina Coeli letare                         |
| N 22 Introiti di Messa diversi   | N 1 Alma in Pastorale a solo con ripieni        |
| N 7 Magnificat Sollenni  | N 1 Alma Sollenne                               |
| N 11 Dixit Sollenni. <i>Ho avuto un altro Dixit solenne, onde vengono ad essere 12</i> | N 1 Lettanie della B. Vergine                   |
| N 10 Domine ad adiuvandum  | N 4 Veni Creator Spiritus                       |
| N 11 Confitebor a solo ed alcuni con ripieni   | N 2 Inni Salutis humanae Sator per l'Ascensione |
| N 3 Tecum principium a solo in carta volante   | N 2 Inni per S. Giuseppe e per S. Gio. Battista |
| N 7 Beatus vir a solo con ripieni  | N 1 Egregie Doctor                              |
| N 12 Laudate pueri a solo e con ripieni  | N 1 Coelestis urbs Ierusalem                    |
| N 2 In exitu Israel  | N 1 Vexilla per Dominica Passionis              |
| N 2 Credidi propter  | N 3 Ave Maris Stella                            |
| N 1 De profundis a solo  | N 2 Salve Regina breve                          |
| N 2 Beati omnes  | N 3 Te Deum Laudamus Sollenni                   |
| N 5 Laetatus sum   |   |
| N 6 Nisi Dominus   |   |

- N 5 Mottetti per la Processione di S. Gregorio  
 N 1 Antiphona Confirma hoc Deus fatta per l'apertura della Visita  
 N 1 Sancte Paule per le Processioni  
 N 2 Responsorio Iam non dicam vos servos  
 N 9 Responsori de Morti  
 N 1 Antiphona O Sacrum Convivium  
 N 2 Graduale ed Offertorio per l'Epiphania del Signore  
 N 2 Graduale ed Offertorio per S. Stefano  
 N 2 Graduale ed Offertorio per S. Agata  
 N 3 Graduale e due Offertori per la Conversione  
 N 1 Antifona per la Sollenne Festa di S. Giuseppe  
 N 1 Antiphona Vade Anania per la Conversione  
 N 1 Gloria Laus et honor per Dominica Palmarum  
 N 1 Vesper Alleluia per Sabato Santo  
 N 1 Sequentia Victimae Paschali per Pasqua  
 N 1 Offertorio per Pasqua  
 N 1 Offertorio per 2º giorno di Pasqua  
 N 2 Graduale ed Offertorio per l'Ascensione  
 N 2 Sequentia Veni Sancte Spiritus per il 1º e 2º giorno di Pentecoste  
 N 1 Offertorio per il 1º e 2º giorno di Pentecoste  
 N 1 Sequentia Lauda Sion Sollenne per il Corpus Domini  
 N 1 Altra Sequentia per l'Ottavario del Corpus  
 N 3 Due Graduali ed un Offertorio per S. Giovanni Battista  
 N 4 Due Graduali e due Offertori diversi  
 N 3 Graduale e due Offertori per S. Pietro e Paolo  
 N 2 Graduale ed Offertorio per la Commemorazione di S. Paolo quali servono pure per la Conversione  
 N 2 Graduale ed Offertorio per S. Anna  
 N 2 Graduale ed Offertorio per l'Assunzione  
 N 2 Graduale ed Offertorio per la Decollazione di S. Gio. Battista  
 N 2 Graduale ed Offertorio per la Consecrazione della Chiesa  
 N 2 Graduale ed Offertorio per Tutti i Santi  
 N 4 Un Graduale e tre Offertori diversi per la Festa della Concezione della B. Vergine  
 N 2 Graduale ed Offertorio per la Notte SSma di Natale  
 N 8 Responsori per l'anzidetta Notte di Natale  
 N 2 Graduale ed Offertorio per la 3ª Messa di Natale  
 N 2 Graduale ed Offertorio per la Novena di Natale  
 N 2 Graduale ed Offertorio per S. Stefano  
 N 3 Sinfonia Pastorale ed altre due con Organo obligato  
 N 1 Graduale per la Natività della B. Vergine  
 N 2 Antifona Sacerdos et Pontifex per la Consecrazione e Visita de Vescovi  
 N 2 Graduale ed Offertorio da farsi in Anniversario electionis seu Consecrationis Episcopi  
 N 2 Motetti per la Processione del Corpus Domini  
 N 2 Motetti per la Processione dell'Ascensione  
 N 1 Antiphona Petrus Apostolus  
 N 1 Antiphona Gloriosi Principes Terrae ed altra Sancte Paule Apostole  
 N 1 Sanctus, Kyrie ed Agnus con Strumenti, quali servono per l'Ordinazione  
 N 1 Sancte Paule Apostole e risposte che servono in occasione dei Possessi de Vescovi  
 N 1 Offertorio Confirma hoc Deus per il Pentecoste  
 N 1 Inno Crudelis Herodes Deum per l'Epiphania  
 N 1 Inno Placare Christe servulis di Tutti i Santi  
 N 2 Inno Decora Lux per S. Pietro e Paolo  
 N 1 Inno Pange Lingua intiero  
 N 1 Tantum ergo e Genitori soli  
 N 2 Inno per S. Benedetto  
 N 1 Più Sequenza di detto Santo  
 N 1 Motetto Dormi puer f. in Pastorale  
 N 1 Altro Motetto Dormi Salus in Pastorale  
 N 27 Responsori per Settimana Santa

N 3 Miserere per Settimana Santa uno di questi tutti i Versi  
| in Musica  
N 9 Lamentazioni per Settimana Santa

N 3 Christus factus est per il 1<sup>o</sup>, 2<sup>o</sup> e 3<sup>o</sup> giorno de Tenebri  
N 1 Improperi Popule meus f. per l'Adorazione del Venerdì  
Santo

*Ho avuto di più 5 Laudate Dominum omnes gentes  
5 Dixit brevi con strumenti*

*Più ho ricevuto quattro partiture due di Messa breve ed altre due di diversi Salmi che erano già della Chiesa ma erano ancora in prestito(?) del Maestro*

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### Componimenti in Musica del Fu Signor D. Benigno Zerafa, Maestro di Cappella di Questa Cattedrale Chiesa

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Messe a due Cori numero 4

Messe in musica numero 6

Messe de Morti numero 2

Messe Pastorali numero 3

Diversi Graduali ed Offertori

Motetti Pastorali

Motetti per gli Offertori

Introiti di Messe

Domine ad adiuvandum, Dixit, Laudate, Magnificat a 3 voci

Domine ad adiuvandum sollenni numero 2

Dixit a due cori numero 3

Dixit numero 6

Confitebor numero 5

Beatus Vir numero 6

Laudate Pueri numero 3

Laudate Dominum omnes numero 3

Memento 1

Laetatus 1

Domine Probasti 1

In convertendo 1

De Profundis 1

Credidi 1

Nisi Dominus 1

Magnificat 3

Te Deum 1

Veni Sancte Spiritus 1

Sequenza per la Pasqua 1

Responsori di Natale

Miserere 1

Responsori di Settimana Santa

Improperi

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### Componimenti di Salvatore Portelli

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**Confitebor a quattro voci 1**

**Beatus Vir 1**

**Dixit 1**

**Laudate Pueri 1**

**Laudate Dominum omnes gentes 1**

**Te Deum**

**Motetti**

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### Componimenti di Gristi

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**Antifone di S. Gregorio**

**Ave Regina**

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### Componimenti Portati Da Napoli

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**Miserere**

**Miserere di Gio. Batta Costanzi**

**Veni Sancte Spiritus di Jommelli**

**Christus di Rispoli**

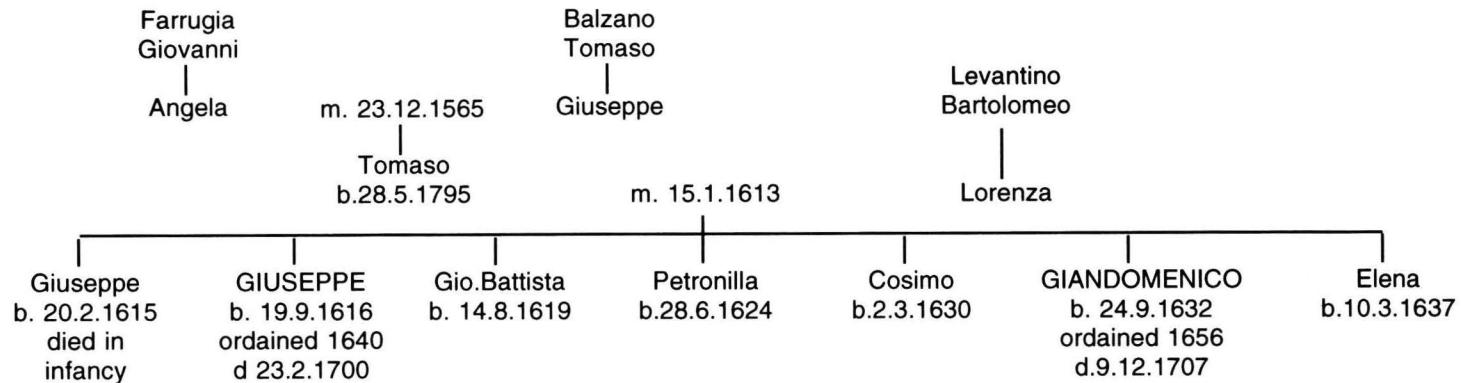
**Altro di Monopoli**

**Tantum ergo numero 3**

## **APPENDIX 6: THE BALZANO AND MATARON FAMILIES**

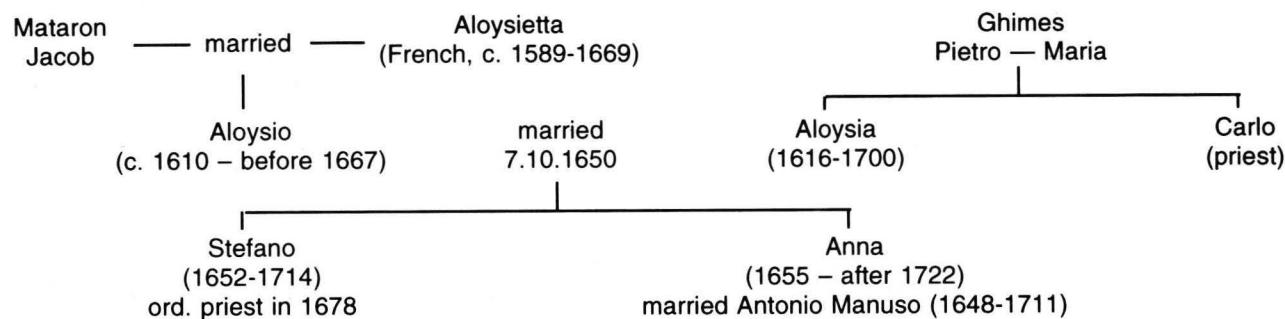
(compiled with the assistance of Mr Dominic Cutajar)

## The BALZANO family\*



\*For the Balzano family see also Joachim Schembri, "300 sena ta' muzika Sagra fil-Knisja Matrici ta' Hal-Qormi", *Festa San Gorg Hal-Qormi*, 1992, pp. 5-7.

## The MATARON family



## APPENDIX 7: OLD MANUSCRIPT SCORES COPIED FROM EXTANT PRINTS (Mus. Pr. 1-159)

Source: Franco Bruni, *Stampe Musicali Italiane alla Cattedrale di Malta*  
 (Malta, PEG, 1999)

These manuscript scores from extant printed works in the archives of the Cathedral may have been copied for a practical purpose: to be more easily available for performance in the liturgical functions held in the church.

Anon	Melos rusticum	motet	Ms 27	Pr 55 (Floridus)
Antonelli Angelo	Amor Jesu dulcissime	motet	Ms 111, 114	Pr 59 (Floridus)
Benevoli Orazio	Sit mundo laetissima	motet	Ms 27	Pr 55 (Floridus)
Benevoli Orazio	Jubilate filii Jerusalem	motet	Ms 118	Pr 59 (Floridus)
Bicilli Giovanni	Jubilemus exaltemus	motet	Ms 27	Pr 55 (Floridus)
Bruschi Giulio	Te Deum	hymn	Ms 31a	Pr 10 (Bruschi)
Carissimi Giacomo	O ignis sancte	motet	Ms 12	Pr 14 (Caifabri)
Carissimi Giacomo	Vidi impium superexaltatum	motet	Ms 27	Pr 55 (Floridus)
Carissimi Giacomo	Alma Redemptoris mater	motet	Ms 118	Pr 59 (Floridus)
Carpani Gio. Antonio	Liberasti nos Domine	motet	Ms 118	Pr 59 (Floridus)
Casati Gasparo	Peccator ubi es	motet	Ms 115	Pr 18 (Casati)
Cecchelli Carlo	Omnis sancti	motet	Ms 27	Pr 55 (Floridus)
Cecchelli Carlo	Salve Regina	motet	Ms 113	Pr 59 (Floridus)
Cecchelli Carlo	O admirabile commercium	motet	Ms 114	Pr 59 (Floridus)
Cecchelli Carlo	Gaudent in coelis	motet	Ms 118	Pr 59 (Floridus)
Cifra Antonio	Non sunt loquelae	motet	Ms 111	Pr 121 (Cifra)
Cifra Antonio	Jubilate Deo omnis terra	motet	Ms 114	Pr 121 (Cifra)
Cifra Antonio	Hodie nobis caelorum	motet	Ms 114	Pr 121 (Cifra)
Cifra Antonio	Quae est ista	motet	Ms 116	Pr 121 (Cifra)
Cifra Antonio	Benedicite Dominum	motet	Ms 116	Pr 121 (Cifra)
Cifra Antonio	Misericordia Domini	motet	Ms 116	Pr 121 (Cifra)
Durante Silvestro	Adest solemnitas inclyta	motet	Ms 27	Pr 55 (Floridus)
Durante Silvestro	Salve mater salvatoris	motet	Ms 114	Pr 59 (Floridus)
Durante Silvestro	Anima Christi	motet	Ms 118	Pr 59 (Floridus)
Fabbri Stefano	Triumphum laudabilem	motet	Ms 27	Pr 55 (Floridus)
Fabbri Stefano	Domine in furore tuo	motet	Ms 118	Pr 59 (Floridus)
Foggia Francesco	In memoria aeterna	motet	Ms 27	Pr 55 (Floridus)
Foggia Francesco	Virginis Deiparae	motet	Ms 114	Pr 59 (Floridus)
Foggia Francesco	Vidi angelum	motet	Ms 118	Pr 59 (Floridus)
Foggia Francesco	Regina coeli laetare	motet	Ms 118	Pr 59 (Floridus)

Foggia Francesco	Laudate pueri	vespers	Ms 119	Pr 66 (Foggia)
Ghizzolo Giovanni	Magnificat	canticle	Ms 31	Pr 78 (Ghizzolo)
Ghizzolo Giovanni	Messa	mass	Ms 33	Pr 78 (Ghizzolo)
Ghizzolo Giovanni	Domine ad adiuvandum			
	Dixit Dominus			
	Beatus Vir			
	Laudate Dominum			
	Magnificat	vespers	Ms 119	Pr 76 (Ghizzolo)
Giovannoni Vincenzo	Spargite flores	motet	Ms 111, 114	Pr 59 (Floridus)
Graziani Bonifacio	Exaudi Domine	motet	Ms 27	Pr 55 (Floridus)
Graziani Bonifacio	Salve Regina	motet	Ms 36	Pr 92 (Graziani)
Graziani Bonifacio	Hic est panis	motet	Ms 37	Pr 83 (Graziani)
Margarini Francesco	Omnis in jubilo	motet	Ms 27	Pr 55 (Floridus)
Marciani Giovanni	Quasi oliva pullulans	motet	Ms 27	Pr 55 (Floridus)
Marciani Giovanni	Quasi stella matutina	motet	Ms 117	Pr 59 (Floridus)
Mazzocchi Virgilio	Psalmi vespertini:			
	Laudate pueri			
	Laudate pueri			
	Lauda Jerusalem			
	In convertendo			
	Credidi			
Mazzocchi Virgilio	Magnificat	psalms	Ms 45	Pr 104. 105 (Mazzocchi)
Monteverdi Claudio	Domus mea	motet	Ms 118	Pr 59 (Floridus)
Rinaldi Andrea	Beatus vir	vespers	Ms 134(anon)	Pr 111 (Monteverdi)
Rubino Bonaventura	Gaudeamus omnes	motet	Ms 114*	Pr 124 (Rinaldi)
Silvestri (de) Florido	Dixit Dominus	vespers	Ms 129	Pr 135 (Rubino)
Tarditi Orazio	Iubilemus in templo	motet	Ms 27	Pr 55 (Floridus)
Tricarico Giuseppe	Date domini eius	motet	Ms 111	Pr 143 (Tarditi)
Valentino Gio. Carlo	O admirabile nomen Jesu	motet	Ms 27	Pr 55 (Floridus)
Vannarelli Francesco	Ave Regina coelorum	motet	Ms 117	Pr 59 (Floridus)
Vannarelli Francesco	Litania BVM	litany	Ms 100	Pr 153 (Vannarelli)
Vannarelli Francesco	O pretiosum	motet	Ms 117	Pr 59 (Floridus)

• per Malta

## APPENDIX 8: MUSIC SCORES ON CD

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Scores extant at the Cathedral Museum Archives have been recorded on the CDs listed hereunder. Five of these (1995c, 1997a, 1997b, 1998, 2001) are devoted exclusively to works from these archives. The list is by year of issue and the names of the composers are given in brackets.

1991

SYMPHONIA - SY 91504: Vespro Solenne dedicato alla Beata Vergine Maria di diversi musici Napoletani 1632.  
(F.Sabino, G.M.Sabino)

1993

SAVOIR Pontoise: Festival D'auvers-sur-Oise, XIII<sup>e</sup> année  
(F.Azopardi)

1994

K 617050: Vespro per lo Stellario della Beata Vergine  
(Bonaventura Rubino)

1995a

STUDIO 7 Malta - SAV 1: Sacred Arias by Maltese Composers  
(A.Nani; G.Caruana)

1995b

DIAL RECORDS Malta - DL 108: Anthology of Maltese Music,  
vol. 1  
(P.P.Bugeja, B.Zerafa, C.Pace)

1995c

STUDIO SM - D2473: Le Manuscrits de Malte, vol. 1  
(D.Balzano, G.Carissimi, C.Monteverdi, V.Amato, A.Rinaldi,  
A.Mataron, A.Campochiaro, A.La Greca, B.Rubino, Anon)

1996

OLYMPIA - OCD 489: Piano Musc from Malta  
(C.Pace)

1997a

STUDIO SM - D2585: Le manuscrits de Malte, vol. 2  
(B.Zerafa, V.Tozzi, Anon, G.Carissimi, F.Azopardi)

1997b

M MUZA Malta - VAV 017: Silver Landscapes, The Flute Music  
of Carmelo Pace  
(C.Pace)

1998

STUDIO SM - D2694: Les Manuscrits de Malte, vol. 3  
(F.Azopardi)

2001ab

PRO Studios, Sannat, Gozo - Fondazzjoni Memorja Kulturali  
Nazzjonali, vol. 1  
(Giuseppe Balzano: disc 1 cantatas: disc 2 motets)

The recorded scores are:

*Works by Maltese Composers:*

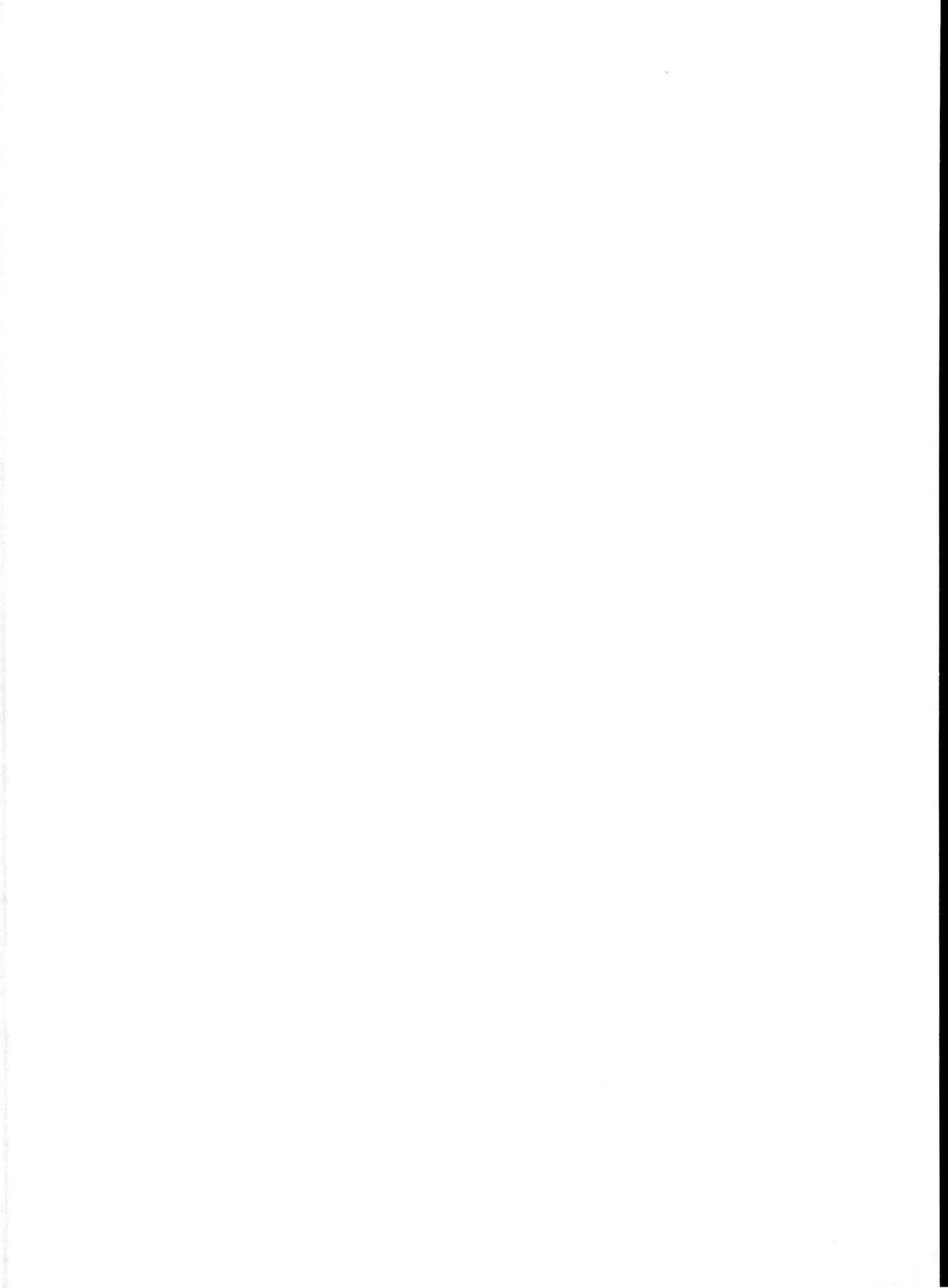
Azopardi Francesco	Nisi Dominus (ms 481)	1997a
	Lauda Sion (ms 396)	1998
	Assumpta est (ms 414)	1998
	Beatus Vir (ms 489)	1998
	Beatus Vir for S (ms 487)	1993
	Confitebor (ms 457)	1998
	Dixit Dominus (ms 435)	1998
Balzano Domenico	Venite Omnes (ms 242)	1995c
Balzano Giuseppe	Beatus Vir (ms 241a)	2001b
Balzano Giuseppe (attr.)	Ad cantus ad plausus (ms 151b)	2001b
	Adiuro vos (ms 152)	2001a
	Dat tuba (ms 161)	2001a
	Ecce servus Dei (ms 163)	2001b
	Ego ille (ms 165)	2001a
	Iste homo fecit (ms 170)	2001b
	Jesu Redemptor omnium (ms 208)	2001b
	Quid esset mundus (ms 186)	2001b
	Quis est hic (ms 187)	2001b
	Surgite eamus (ms 152)	2001a
	Te splendor et virtus (ms 205)	2001b
	Veni propera amica mea (ms 152)	2001a
Bugeja P.P.	Flute Quintet (ms 585)	1995b
Caruana Giuseppe	Ave Maria (ms 2068)	1995a
Mataron Aloysio	Dulcis Amor (ms 113)	1995c
Nani Anton	Ingemisco (ms 1725)	1995a
	Lacrymosa (ms 1725)	1995a
	Liber scriptus (ms 1725)	1995a

Pace Carmelo	Arietta (ms 2793) Capriccio (ms 2824) Impromptu (ms 2657) Intermezzo (ms 2826) La Foret (ms 2789) L-Imnarja (ms 2941) Lullabye (ms 2640) Meditazione (ms 2782) Nocturne (ms 2827) Pas leger (ms 2791) Reverie (ms 2783) Rhapsodie (ms 2825) Rondò (ms 2829) Salve Regina (ms 2598) Sonatina (ms 2828) Tarantelle pous violin (ms 2784) The lonely valley (ms 2659)	1997b 1997b 1995b 1997b 1997b 1995b 1995b 1997b 1997b 1997b 1997b 1997b 1997b 1997b 1995b 1997b 1997b 1996
Zerafa Benigno	Confitebor (ms 297) Magnus Dominus (ms 324)	1997a 1995b

*Works by Non-Maltese Composers*

Anon	Salve Regina (ms 222) Laudate Dominum (ms 144)	1995c 1997a
Amato Vincenzo	Litanie (ms 1)	1995c
Campochiaro Antonino	Omnis Pulchritudo (ms 9)	1995c
Carissimi Giacomo	O bone Jesu (ms 14)	1997a
La Greca Antonio	O admirabile sacramentum (Pr 113)	1995c
Monteverdi Claudio	Ecce Panis (ms 47)	1995c
Rinaldi Andrea	Gaudeamus (Pr 124)	1995c

Rubino Bonaventura	Surgamus omnes (Pr 133) Salmi vari... Op.5 (Pr 132): Dixit 1 Laudate Pueri Laetatus sum 2 Nisi dominus 2 Lauda Jerusalem 2 Magnificat	1995c 1994
Sabino Francesco	Ave virgo (ms 62)	1991
Sabino Giovanni Maria	O quam speciosa (ms 63)	1991
Tozzi Vincenzo	Salve Regina (ms 72)	1997a



affectione mee erat a **H**oc ergo iam non in patam ambulabat apud uides sed ibat

mregionem upra desertum incutitatem que dicitur esse ubi morabatur cum aliis

pntis sine crone salbro. Quid molesti estis hunc mulier opus enim bonum opera

est in me crone a **P**rinicipes sacerdotum consilium fecerunt ut thesum occiderent et

celint autem non inde festo neforte tumultus fieret in populo crone **D**oc  
i palmis.

Inuit **A**psi uero non cognoverunt mas meas quibus mirau inira mea fuit obvni

in requiem me am venie erit enim **S**

H die qua inuocam te do mane christi noli te me re iudicari causam meam liberasti de

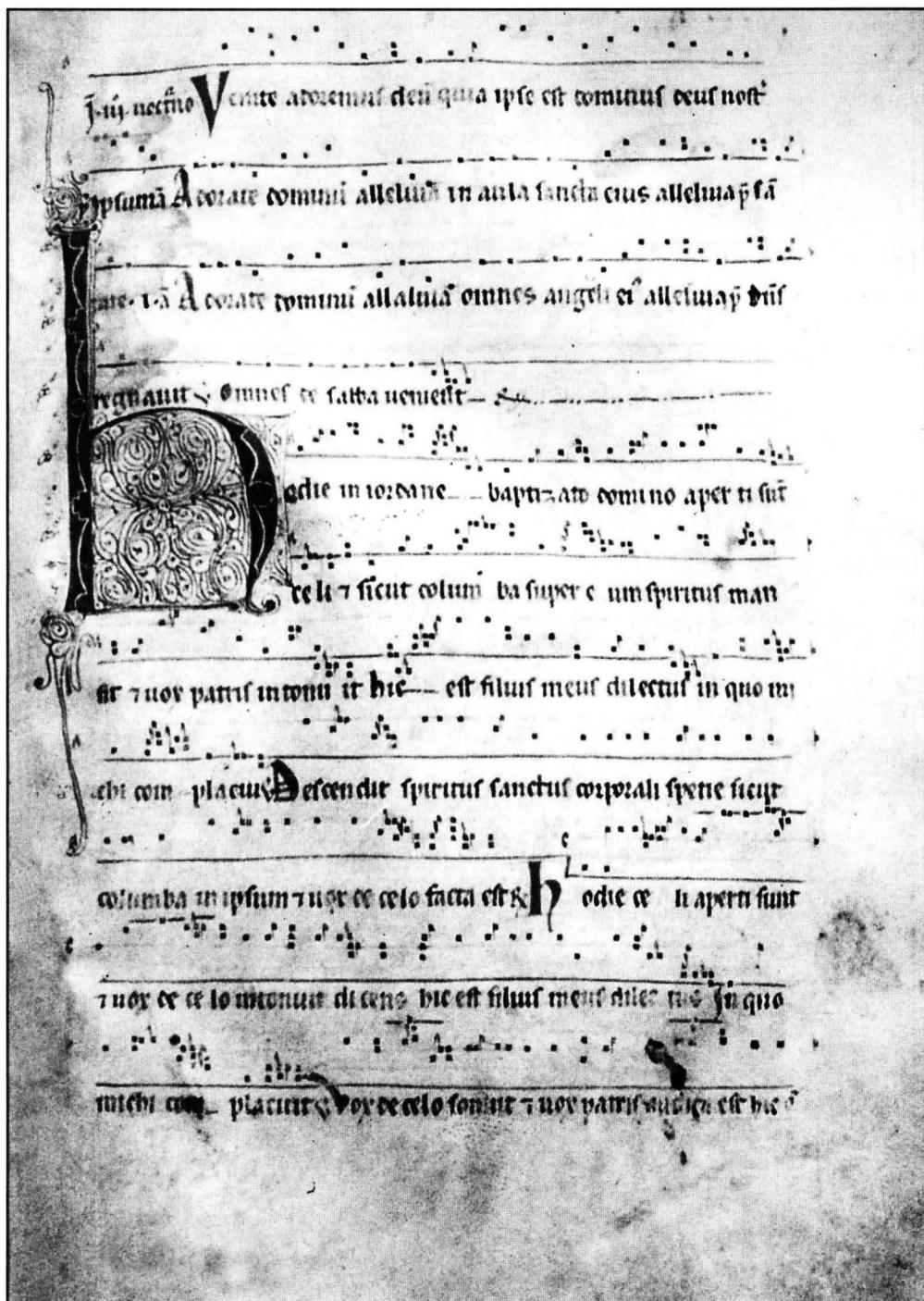
us me no **I**n die tribulationis mea clamavi ad te quia exaudisti me iudicasti **F**ratres

me elongaverunt a me tuoti me i quali alii recesserunt a me dereliquerunt me pri-

mi mei qui me nouerunt quasi **A**ttende domine ad me anti uo ces aduersari

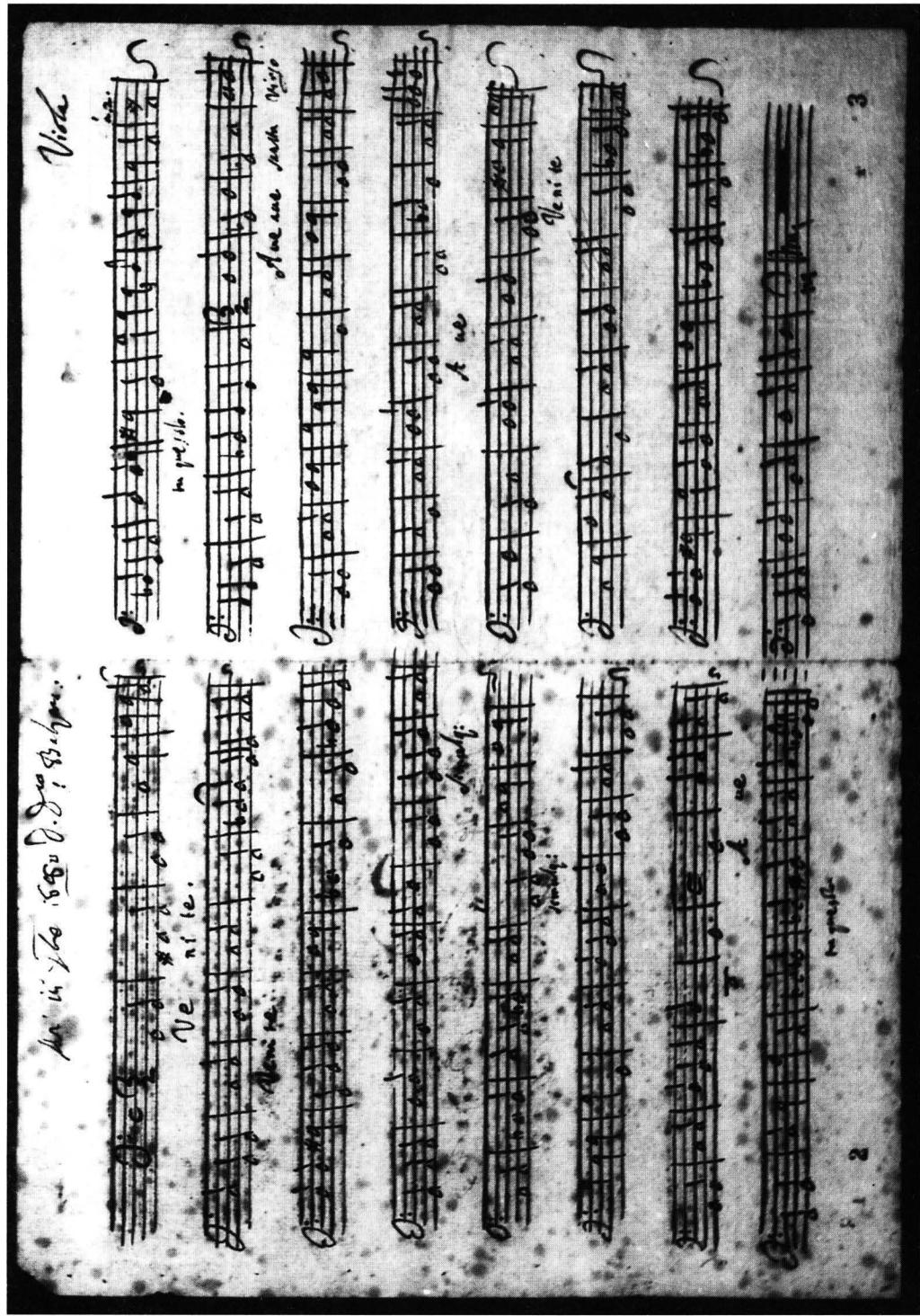
rum me o uim numquid redditur pro bono ma lum quia foderunt foudam

Antiphonary in Aquitaninan Notation, 12<sup>th</sup> cent., (Cathedral Museum, Mdina - Malta)



Antiphonary in Aquitanian Notation, 13<sup>th</sup> cent., (Cathedral Museum, Mdina - Malta)

Giuseppe Balzano, *Beatus Vir*, motet 1652, (ACM, Mus. ms. 241)



Domenico Balzano, *Venite Omnes*, motet 1680 (ACM. Mus. ms. 242)

A tre voce, canto Alto, Tenore, di musu mataron, canto,  
 solo

Dulcis Amor ie su dulce bonum dilecte mi,  
 dulce bonum dilecte mi dulce bonum bonum di-  
 lecte mi dulce bonum ii. bonum dilecte mi  
 dulce bonum dulce bonum dilecte mi dulce,  
 bonum dulce bonum dilecte mi saggitis tuis saggitis  
 tuis confige me confige me, moriar pro-  
 te moriar prote, tulux tuis pes tu bonitas infinitas

Tu bonitas infinita infinita, tu bonitas infini-  
 ta tu bonitas infinita tu bonitas infinita,  
 del sig: carlo curthelli, nel iesu, Roma.  
 f. S. Al. ue  
 Regina salve mater misericordie  
 mater misericordie vita  
 vita dulcedo & spes nos tra

7

*A 4. (on 2. Violini. Monteverde). Ms. 47*

Ritornello.

Caro panis Angelorum

Caro cibis. n. C.

Ad sumente. f.t.

Ritorn.

Quoniam f.t.

predic. adagio.

Lauda tutti.

D

*CANTO. ms. 47*

Ecce panis Angelorum facias cibas uictorium

Caro cibis sequitur manet omni. Iesu te -

Iesu te -

Iesu te -

Lauda Iesum Salvatorem tuus

Duc et Passo

Duc et Passo in hunc

nis ex can

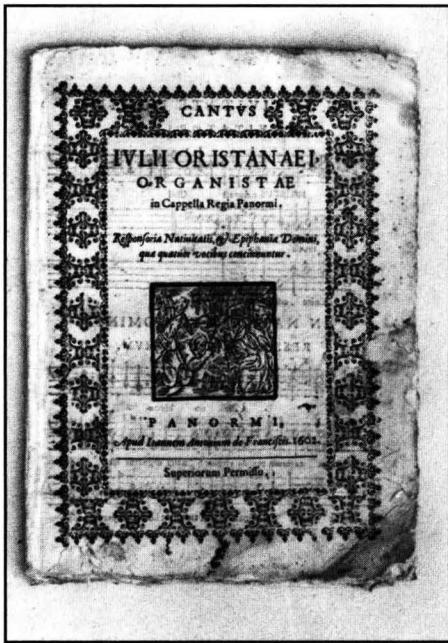
nis in

hymnis ex annuis.

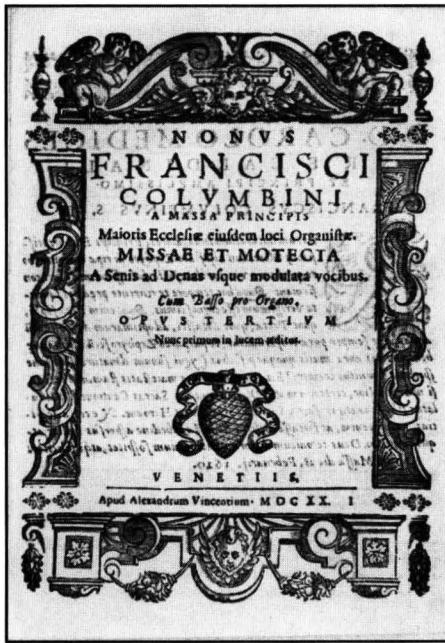
B 1

Claudio Monteverde, *Ecce Panis Angelorum*, (ACM, Mus. ms. 47) a contrafactum of *Chiome d'oro*

## UNIQUE WORKS



G. Oristagno      Palermo 1602      Pr. 116



F. Colombini      Venice 1620      Pr. 29

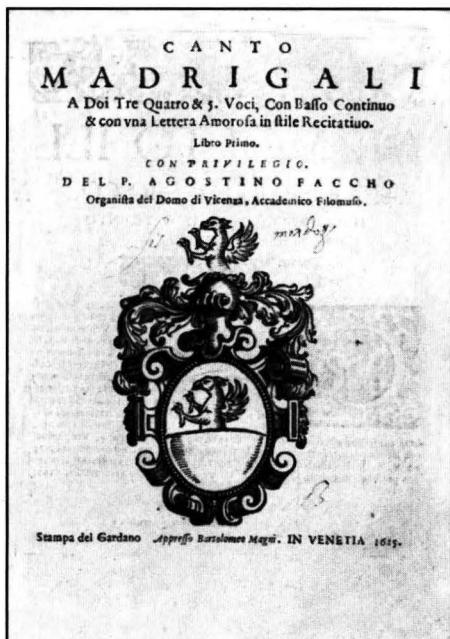


F. Colombini      Venice 1623      Pr. 28



M. di Lorenzo      Palermo 1624      Pr. 98

## UNIQUE WORKS



A. Facchi

Venice 1625

Pr. 43



A. Rinaldi

Palermo 1634

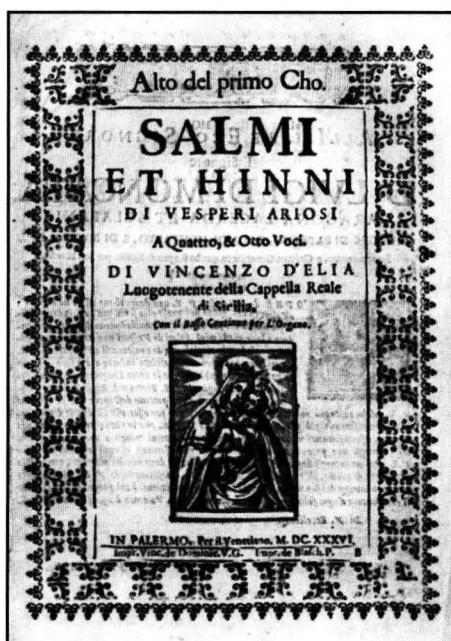
Pr. 124



F. Taranto

Naples 1636

Pr. 44



V. d'Elia

Palermo 1636

Pr. 40

## UNIQUE WORKS



F. de Silvestri      Rome 1651      Pr. 50



V. Amato      Palermo 1652      Pr. 3



B. Rubino      Palermo 1653      Pr. 133



B. Rubino      Palermo 1655      Pr. 132

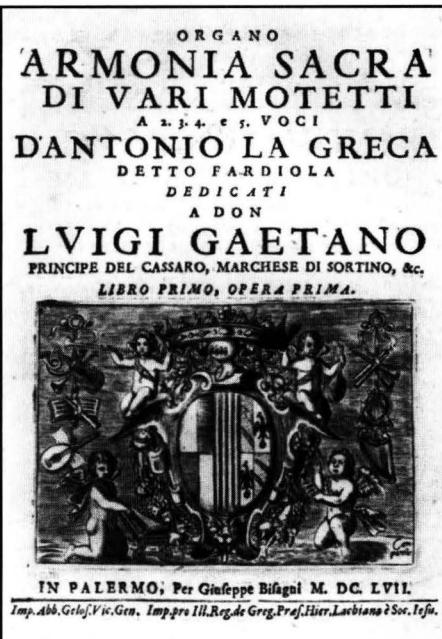
## UNIQUE WORKS



V. Amato

Palermo 1656

Pr. 4



A. La Greca

Palermo 1657

Pr. 113



C. Bonfiglio

Rome 1663

Pr. 12



A. Melani

Rome 1698

Pr. 107

## UNIQUE EDITIONS



C. Gesualdo      Naples 1617      Pr. 123



A. Savetta      Venice 1621      Pr. 139



G.B. Robletti      Rome 1626      Pr. 156



B. Cappello      Naples 1647      Pr. 15

## UNIQUE EDITIONS



B. Graziani

Rome 1662

Pr. 79



B. Graziani

Rome 1665

Pr. 87



B. Graziani

Rome 1667

Pr. 86

## CHAPTER II

# THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

The history of music in the Cathedral Church of Malta may be divided into five periods determined by the type of musical activity produced within each period<sup>1</sup>:

- a) before 1573: choral chant and organistic activity
- b) 1573-1615: non institutionalized *canto figurato* which led to the setting up of some type of choral *cappella*
- c) 1615-1711: institution of a formal *cappella* under Sicilian influence
- d) 1711-1798: a *cappella* run by Maltese maestri under Neapolitan influence
- e) after 1798: a *cappella* run by a maestro who was also responsible for the *cappella* of St John's in Valletta, also run by the Cathedral Chapter.

### 1) Musical activity before 1573

The earliest documented presence of a salaried organist employed by the Cathedral Chapter to play the organ during church services dates from 1494, the organist being Frati Joanni de Rapis. De Rapis was succeeded by Don Nicola de Vermiglia (1496), Don Lorenzo Vagnolo and Fra Antonio Pericuni (both also in 1496), Maestro Tolentio Castellano (1507), Don Lorenzo Caxaro (1515), Ximuni Feriolo (1524), Salvo Caxaro (1535) and Fra Giovanni Vella (1559)<sup>2</sup>.

This means that the Cathedral had an organ at least since 1494. Later evidence reveals at some point another organ was installed for on 14 June 1536 the Vicar General Lucas Bartolo and the Jurats of Mdina signed a contract with the organ builder Pietro Fauczuni of Alcamo, Sicily for the restoration of the Cathedral's two organs<sup>3</sup>.

The obligations of the organist included not only the playing of the organ during church services but also the teaching of the organ to clerics. Organist Nicola de Vermiglia, for example, was bound to teach the organ to cleric Lorenzo de Vagnolo as part of his duties for which he received an annual salary of 10 oncie<sup>4</sup>. The salary of the

1. This division was first proposed in my contribution "La cappella musicale della Cattedrale di Malta e i suoi rapporti con la Sicilia" published in *Puncta 5. Musica Sacra in Sicilia tra Rinascimento e Barocco*, pp.47-67. It has been followed in my other contribution "Il-Kattidral ta' I-Imdina: Kappella Mužikali u Arkivju Muzikali" in *Oqsma tal-Kultura Maltija*, Kongress Nazzjonali 18-19 ta' April 1991, Malta 1991, pp. 101-119. Dr Bruni, however, prefers to subdivide the years 1615 to 1798 into three periods: 1615-1700, 1701-1760, 1760-1798.
2. John Azzopardi, 'The Organs of the Cathedral Church of Mdina and St John's Conventual Church in Valletta' in H.Agius Muscat - L.Buono (ed.), *Old Organs in Malta and Gozo*, Malta 1998, p.197.
3. Acts Notary Giorgio Buttigieg, 14 June 1536, text in ibid., pp. 198-9. The organ builder Fauczuni died in Malta on 26 February 1560. His death certificate is recorded in the Parish Archives of the Cathedral, Vol.1 (*Registrum Baptizatorum, Confirmatorum, Matrimoniorum et Defunctorum*), f. 779.
4. Acts Notary Giacomo Zabbara, 30 April 1496, first quoted by G.Wettinger - M.Fsadni, *Peter Caxaro's Cantilena - A Poem in Medieval Maltese*, Malta 1968, p.30.

## THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

organist was paid jointly by the Cathedral and by the *Università*, which also contributed towards the payment of singers who accompanied the main processions outside the Cathedral, particularly those on the feastdays of Corpus Christi and of the two Saints Peter and Paul (29 June)<sup>5</sup>.

Besides an organist, the Cathedral Chapter later on also employed a *maestro di canto*<sup>6</sup> with the obligation of teaching *cantus firmus* (plain chant) to clerics. This teaching was introduced on 23 December 1584<sup>7</sup>. Existing records give the names of several teachers of *cantus firmus*: Don Andreotta Scavuni (1515); Don Nicola Catalano (1517); Don Domenico Vella (1523); D. Andrea de Federico (1527-8); Ven. Misser Joan Aloysi Scagluni (1533); the Augustinian Fra Pietro Callus (1535-47)<sup>8</sup>; Don Andrea Fava (1570) and Fra Leonardo de Cachi (1571).<sup>9</sup>

This musical activity indicates the existence of choral books and the Chapter frequently commissioned Maltese or foreign *scripturi* to compile them. The following *scripturi* and their commissions are documented partly in the Cathedral and partly in the Notarial Archives<sup>10</sup>:

1528-9:	Don Pietro La Cruchi, psalters;
1530:	the Augustinian Fra Joanni Xiberras, a psalter;
1535-1537:	Don Victorio de Manuele, from Trapani <sup>11</sup> , antiphonary "di Misser Sancto Paulo" and other choral books;
1536:	Mathaeus Arsemone (a French knight), a gradual;
1537-1538:	Maltese cleric Joanni Bartholu, antiphonaries and a psalter;
1538:	Frati Joannes Antoni Manjuni, a gradual;
1547:	Antonio Miranda, from Spain and Joanni Bartholu, an antiphonary;
1558:	Joanni Bartholu, antiphonaries.

The text of the 1547 commission reveals the keen interest of the Cathedral in possessing rich choral books; it specifies the material and the type of lettering to be used, the illuminations, the verification of the text and other details:

"libros seu più volumi antifonarij li quali sono in carta pergamena versa seu linee di lettere formata, e di altre carte di canto come sono li volumi, e libri di graduali, le quali hanno scritto alias li detti scrittori alla detta cattedrale chiesa, e li detti volumi compaginati sive forniti buoni capaci di buoni colori miniati come sono posti in lo ditto graduale alias scritto cum aliis qualitatibus. Quos libros dicti scriptores promiserunt facere, et complere de bona lectera formosa di canto giusto e non falso, e saranno revisti da cantori, e secondo l'esemplare Messinese"<sup>12</sup>.

5. The *Università* was the local government composed of several jurats under a "Capitano della Verga". A series of volumes entitled *Mandati* at the Cathedral Archives abounds with references to joint payments by the Church and the local Government in the 15th and 16th centuries.
6. The Cathedral also employed a "maestro di schola".
7. ACM, *Miscellanea* 2, f. 192r.
8. Callus is also documented as giving private tuition of *cantus firmus* on payment.
9. S. Fiorini, *The Mandati Documents at the Archives of the Mdina Cathedral, Malta 1473-1539*, Malta 1992.
10. Research by Stanley Fiorini, "Church Music and Musicians in Late Medieval Malta", *Melita Historica*, X,1, 1988, pp.1-11.
11. The Cathedral hired a house at Notabile for his residence. S.Fiorini, *ibidem* and V.Borg, 'On Late 16th Cent. Musical Developments at the Mdina Cathedral - Short Notes' in *International Children's Choir Festival*, 1998, p. 5, ftn.1.
12. ACM. *Miscellanea* 2, f.87.

## THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

Needless to say this activity involved the purchase of many parchment skins prepared in Malta or brought over from Sicily and the work of local binders. Among the latter were the clerics Don Antonello and Don Leonardo de Cachi and a layman Antonellu Lazu<sup>13</sup>.

Obviously, manuscript liturgical books for divine service included, besides plain text, substantial parts such as Antiphons and Prefaces in musical notation. Besides commissioning these, the Cathedral Chapter also purchased from Rome printed exemplars from Rome of Gallican Breviaries in 1567<sup>14</sup> and Psalters, Breviaries, Missals and Martyrologies in 1585.<sup>15</sup>

### 2) Musical activity from 1573 to 1615

During these 38 years the Cathedral Chapter was striving to conform to the reforms introduced by the Council of Trent (1545-1563) and the new Counter-Reformation culture in Church thinking. Baroque was being introduced in church architecture, art and music not only by the Order of St John in their Conventual Church but also by the Cathedral Chapter in Mdina<sup>16</sup>. This culture was further promoted by an apostolic visit in the year 1575 by Bishop Pietro Dusina who soon after was appointed Inquisitor and Apostolic Delegate.

In October 1573, two years before the apostolic visit, the Cathedral Chapter had employed a Siennese, Mro Giulio Scala, as maestro and teacher of *canto fermo et figurato*. This information is given by the compiler of the *Giornale* of the Cathedral<sup>17</sup> who noted that it was then that he first came across this term in connection with music in the Cathedral Church. Besides the normal plainchant (*canto fermo*) Scala must have introduced polyphonic singing (*canto figurato*). His activity in Malta however lasted barely nine months. He served only from October 1573 to June 1574 and was later active in Messina (1576)<sup>18</sup> and Bergamo(1580-4)<sup>19</sup>. He also composed six books of madrigals.<sup>20</sup>

It seems that it was not all that easy for the Cathedral to find a competent substitute and on 21 January 1575, during his apostolic visit, Dusina gave explicit orders for the appointment of a *magister cappellae* "quam primum dabitur occasio"<sup>21</sup>. Dusina also referred to the obligations of the new appointee to teach music to clerics and priests alike and insisted that, as the Church had substantial income, it was to provide him with a fit salary.

Dusina's decree has been erroneously interpreted by some authors as the edict which led to the foundation of a *cappella di musica* in the Cathedral<sup>22</sup>. But a director by

13. S.Fiorini, 'Church Music and Musicians in Late Medieval Malta', *Melita Historica* 1988, p.7.

14. This rite was still in use when Mgr Dusina made his Apostolic Visitation. He abolished its further use.

15. ACM, *Miscellanea* 167, p. 447.

16. Cfr Joseph Vella Bondin, *Il-Muzika ta' Malta sa l-ahhar tas-Seklu Tmintax*, Malta PIN, 2000, pp. 59, 134-6.

17. ACM, Misc. 167, p. 169.

18. Oral information from Luciano Buono of Messina.

19. Oral information from the late Prof. Giuseppe Donato.

20. Information similarly provided by Prof. Donato.

21. Meaning as soon as the occasion arises.

22. V.Caruana Gatto, *Malta artistica illustrata*, Malta 1910; U.Roland, 'Musica e musicisti a Malta', in *Archivio Storico di Malta*, Rome 1930.

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himself dies not constitute a cappella; moreover the Cathedral Chapter had already taken the initiative two years before when it employed Giulio Scala to introduce polyphonic singing and the performance of this style of music requires some type of *cappella* which, however, could only have consisted of singers.

But the post of *magister cappellae* was to remain vacant for fifteen years and the interim maestri, Don Matteo Burlo and Don Andrea Fava, were only appointed as teachers of *canto fermo*<sup>23</sup>.

In 1589, however, two very positive initiatives were taken. A promising cleric, Michele Zahra of Mdina (1574-1646), was sent during that year to Palermo to study the organ<sup>24</sup>. He returned three years later as an accomplished organist and teacher of *canto fermo*. He was also to assume the post of substitute *maestro di cappella* and teacher of *canto figurato* whenever needed. He later became a member of the Cathedral Chapter. The second initiative was the employment, also in 1589, of Don Cristofano Cannella for five years<sup>25</sup> as *maestro di canto fermo et figurato*, organist and teacher of the organ<sup>26</sup>. He directed music and gave lessons both as part of his salaried empoyment and also privately. Cannella left in 1593 and Zahra became for a period of 23 years the person who in different functions was the referral point behind all musical activity in the Church. A gap in this activity occurred in 1607 when a certain Paolo Biachino was mentioned as organist and *maestro di canto*; Biachino also purchased from a Genoese Knight a *sordino* for the Cathedral<sup>27</sup>.

Zahra exercised his long activity as Cathedral organist on more than one instrument. By the end of the sixteenth century the old organ was replaced and eventually sold to the Parish of Victoriosa. A much bigger organ of 10 registers was commissioned in Naples in 1599 through the services of the ricevitore Fra Vincenzo di Ponte<sup>28</sup>, installed in the Cathedral in 1602 with the help of the Fra Prospero Coppini,organist of St John's Conventual Church<sup>29</sup>, and placed in a beautifully decorated and gilt organ loft, painted by Francesco Deonco<sup>30</sup>. The new organ cost no less than 751 scudi, 4 tari, 16 grani<sup>31</sup>. In 1608 this organ needed restoration; it was effected for a sum of 80 scudi by Gabriele di Messina of Syracuse then active in Malta.

During this period, more choral books were commissioned by the Cathedral, the most significant from Don Angelo Briante ( four books between 1584 and 1586 and two others in 1596)<sup>32</sup>. Commissions to Briante were also given by the Order of St John for their Conventual Church in Valletta.<sup>33</sup>

23. ACM, *Miscellanea* 275, 24r-25v.

24. His studies were sponsored "per grazia di monsignore" in the sense that the Chapter offered a loan which Zahra later repaid in moderate instalments from his salary.

25. In the records of the Mdina Cathedral Cannella is documented as active only between 1589 aand 1593.

26. V.Borg, *op. cit.* p.7. based on records from the Archiepiscopal archives.

27. ACM, *Mandati* 12, f. 101r. A sordino was a type of clavichord.

28. ACM, *Procura* 2, 181.

29. ACM, *Procura* 3, ff. 73-4

30. ACM, *Miscellanea* 168, p.95

31. ACM, *Procura* 2, 181r

32. V.Borg, *op.cit.*

33. *ibidem*.

### 3) Musical activity between 1615-1711

On 18 May 1615 Fra Baldassare Cagliares, Conventual Chaplain of the Order and auditor of Grand Master Alof de Wignacourt was nominated bishop of Malta by Pope Paul V. He was the only Maltese elevated to this high rank and responsibility during the 258 years of rule over the Maltese Islands of the Order of St John. His years of service were extremely beneficial to the diocese and especially to the Cathedral, where he formally instituted a *cappella* in 1619.

Within months after his election Bishop Cagliares made his first Visitation, starting with the Cathedral. On 29 September 1615 he examined and furnished a detailed description of the organ located above the Cathedral's main door stating that it was 20 palms high and 15 palms wide, with 10 registers, one of which, the *flauto* was defective. He gave details of the *antes* (which have fortunately survived) and ordered the repair of the organ and the gilding of its case. He enquired about the keys of the organ door and the salary of and services carried out by the organist. Don Michele Zahra confirmed that at that time he was teaching both *canto fermo* and *canto figurato* to the clerics.

However complaints expressed at the time that the office of organist and chapel master were incompatible were heeded by the Chapter and the Bishop for on 17 November 1616, Don Francesco Fontana was appointed *maestro di canto fermo e figurato*, Michele Zahra retaining the post of organist. Fontana was to play a decisive roll in the setting up of a fully realised *cappella di musica*.

The next important step taken by Cagliares was his request to the Pope to be allowed to spend from the Cathedral's annual income of 3000 scudi whatever was needed to employ a number of priests and clerics to provide music during the divine office and other liturgical functions. Cardinal Gallo replied on 2 August, 1619, that the Pope approved the annual payment of a third of the whole income, that is the sum of 1000 scudi, provided that the bishop elicited the consent of the Chapter and two canons would also be appointed as deputies to control this expenditure.<sup>34</sup> This important reply of the Holy See can be rightly considered as the foundation of the formal *cappella di musica* of the Cathedral. With the help of competent persons as Don Francesco Fontana and Don Michele Zahra, Bishop Cagliares and the Cathedral Chapter could now provide the Cathedral Church with a well organized *cappella* on the lines of similar institutions in Italy.

The Cathedral's administrative records for October 1620 record the first mandates authorising payment to six *cappellani di coro*<sup>35</sup> and to the first *musico*<sup>36</sup> named Agostino Buggiani. The next two *musici* whose names are recorded were Giovanni Paolo La Forgia and Francesco di Gregori, employed in 1622. With the presence of these musicians, the music chapel was firmly established and Fontana and his successors were to be referred to as *maestri di cappella*.

Meanwhile Fontana was active in purchasing from Venice, for the sum of 33 scudi and 9 tari, paid on 29 April 1622, a number of music scores<sup>37</sup>. Though their titles are

34. ACM. *Miscellanea* 20, f.48v.

35. Their names were Don Luca Schembri U.J.D., Don Leonardo Bonavia, Don Matteo Xiberras, Don Simone Fenech, Don Simone Zahra, Don Michele Mangion.

36. Meaning a castrato singer.

37. ACM, *Depositeria* 1, f.222r, dated 29 April 1622.

## THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

not documented, they probably survive in the archives. On the titular feast of St Peter and St Paul of the same year, Fontana directed music “a tre chori”.

The two music deputies demanded by the Congregation were also appointed: they were dean Bartholomeo Vassallo and Canon Michele Zahra, the Cathedral's organist. Their first recorded activity was the purchase from Venice through the Knight of St John Pier Maria Turamini of 14 musical instruments for the sum of 53 scudi and 6 tari. The authorizing document, dated 12 April 1623, gives a full list of the purchased instruments:

....per compra dellii infrascritti instrumenti per la musica di detta cattedrale, cioè un contrabasso grande, tre tenori di contralto, doi violini, cinque archetti, tre scudi di corde con il loro cassone ....<sup>38</sup>

The arrival of these instruments from Venice practically coincided with the departure from Malta of Mro Francesco Fontana who relinquished his post as the Cathedral's *maestro di cappella* in the last days of March 1623. His advice regarding what instruments were to be purchased must have been sought by the music deputies.

The list of chapel masters and known foreign members of the cappella during this period (1615-1711) was first published in 1985<sup>39</sup>. The priorities of the Bishop and the Cathedral Chapter as revealed by this list also in the light of the documented debates during the Cathedral Chapter's meetings stand out clearly. The overriding objective to contract competent chapel masters from outside Malta (probably because competent Maltese candidates were not available) is documented in 1622<sup>40</sup>, 1625<sup>41</sup>, 1626<sup>42</sup> and 1633<sup>43</sup>. In 1626 following a promise made to Bishop Cagliares by an unnamed prelate in Rome that he would send a chapel master and two singers, the Chapter voted and sent the money for their journey<sup>44</sup>. Antonio Campochiaro, a former Conventual Franciscan who graduated in Rome as a member of the Maltese College in Noto, in fact arrived in the same year together with Pietro Fortuna and Geronimo Campochiaro.

But the frequent movements of musicians in search of remunerative rewarding posts, often meant that the efforts of the Bishop and the Chapter were not always successful. In 1633 the Chapter agreed to give a salary in line with what was being offered in Italy to any foreign chapel master who would come to Malta accompanied by competent singers. But no such candidate was found<sup>45</sup>. Moreover those who came to Malta (Fontana, Fortuni, Campochiaro and Rinaldi) served the Cathedral for only a few years, sometimes for only a few months, the reason possibly being the insularity and the lack of better opportunities on our island. Both Fontana, however, and Campochiaro did return to serve the Cathedral a second time.

38. ACM, *Depositeria* 1, f. 243.

39. G.Azzopardi, “La cappella musicale della Cattedrale di Malta e i suoi rapporti con la Sicilia” in *Puncta 5. Musica sacra in Sicilia tra Rinascimento e Barocco*, edited by Daniele Ficola, pp.60-61.

40. ACM, *Miscellanea*, 405, f. 1, 1 March 1622: Can Michele Zahra states that Bishop Cagliares “ha istituito di più la musica con il maestro di cappella et alcuni musici, et altri s'aspettano da Sicilia”. The reference is to Francesco Fontana.

41. Chapter meeting of 19 January 1625.

42. Chapter meeting of 29 August 1626.

43. Chapter meeting of 16 May 1633.

44. ACM, *Acta Reverendissimi Capituli*, vol. 2, p. 27.

45. *Ibidem*, p. 213.

## THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

But the continuity of the *cappella* was assured with the assistance of foreign singers such as Gio Paolo La Forgia (1623-5) and Gregorio Rosso (1625-6) and of Maltese musicians who took over its direction when required. Among the Maltese musicians were organist Don Michele Zahra, Don Giovanni Maria Seychell<sup>46</sup> and organist Don Giuseppe Ferrari<sup>47</sup>.

With the appointment of the Maltese Don Giuseppe Balzano in 1661 and his 36 years of service, no further searches for *maestro di capella* were needed, except for two intervals (1665-9 and 1673-4) when for reasons so far unknown Balzano gave up his post. The Maltese Don Ortensio Benini, documented elsewhere as chapel master of the Jesuits' College<sup>48</sup>, replaced him during the first interval and Don Antonio Mortulana Campochiaro during the second one. On his retirement Giuseppe Balzano was succeeded by his brother Don Domenico (1698-1707) who, in turn, was succeeded by Don Bernardino Zanetti, a Venetian active in Sicily. The latter was the last non Maltese director of the Cathedral's *cappella di musica*.

Normal repairs and maintenance of the organs were undertaken at regular intervals. The existing organ was extensively damaged in 1635 by a thunderbolt<sup>49</sup>. This led to the construction for the Cathedral of a small organ (*organetto*) by G.Galea in the same year as well as the purchase of a *regaleetto* from Lucio Pizzuto in 1657<sup>50</sup>.

A major setback for the Cathedral was another earthquake which struck the Maltese Islands in 1693. The Cathedral was severely damaged. A new Cathedral in the baroque style was built on plans which had been prepared several years before by the Maltese architect Lorenzo Gafà. The expense involved led to financial constraints on the *cappella* which started to perform works on one choir instead of two as had been the normal practice when there were funds to engage additional musicians. Notwithstanding these financial difficulties a new organ by G.Turiglio for the new cathedral was installed in 1700, prior to the Church's Consecration, the funds being provided by benefactors and a by tax on various church administrations. The chapel master Don Giuseppe Balzano is recorded as assisting in collecting funds for this organ<sup>51</sup>.

### 4) Musical activity between 1711-1798

Musical activity in the Cathedral during the eighteenth century differed considerably from that of the preceding century. With the exception of the brief service, between 1708 and 1711, of Don Bernardino Zanetti, a Venetian then active in Sicily, who replaced Don Domenico Balzano, the maestri who directed the *cappella* of the Cathedral were all

46. Don Giovanni Maria Seychell S.Th.D. was born in January 1608. After serving for 12 years in the Cathedral as "cantor", he was appointed as chapel master on 4 January 1633. He was ordained priest on 22 September 1640. He died in 1661.

47. The administrative records indicate him as *maestro* from 1639 to 1652.

48. ACM, *Collegio dei Gesuiti*, Libri Mastro.

49. ACM, *Acta Rev.mi Capituli*, 2, p.299.

50. ACM, *Mandati di Depositeria*, vol. 13, f. 20. Also Acts Notary Mario Saliba, 18 January 1657 (verbal communication by Mr John Debono).

51. AAM, *Conti*, vol. 58 A (1694-1700), pp.179-186.

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Maltese. Unlike their predecessors who came mostly from Sicily for relatively brief periods, the Maltese maestri were in fact few in number and they exercised their activity for much longer periods. Besides, they were all trained in Naples which through its four *Conservatori* had by then become the centre of musical activity in Italy.

The first Maltese known to have been trained in Naples was cleric Pietro Gristi, born in 1696, who in the year 1713<sup>52</sup>, having served in the Cathedral's *cappella di musica* as soprano, requested the permission and help of the Chapter to continue his musical training in one of the seminaries of Naples where he could learn counterpoint and composition. Gristi's request was strongly recommended by his teacher Don Simone Biasi<sup>53</sup>. Having completed his studies in the *Conservatorio dei Poveri di Gesù Cristo*, Gristi returned to Malta in 1718<sup>54</sup> and directed the *cappella* for twenty years till his untimely death in 1738.

In the very same year of Gristi's death, Benigno Zerafa, born in 1726, having like him served in the *cappella* as soprano, made a similar request to the Cathedral Chapter. During the years between 1738 and 1744 when Zerafa was studying in the *Conservatorio dei Poveri di Gesù Cristo* where Gristi himself had studied, music in the Cathedral was directed by organist Carlo Imbert<sup>55</sup>. One of Zerafa's main contributions during his long years of service as *maestro di cappella* of the Cathedral was his strengthening of the *cappella*'s instrumental ensemble with the introduction in 1757 of the *strumenti di fiato* which he purchased with a loan from the Chapter. These consisted of two oboes from Naples and two *trombe di caccia* from Germany. He also purchased two *tortini*, a controbasso and a violoncello<sup>56</sup>.

Zerafa's retirement in 1786 did not create any gap in the functioning of the *cappella* because already in 1775, following the death in Naples of the organist Vincenzo Zerafa, the Cathedral had employed an accomplished *maestro*, Francesco Azopardi (1748-1809), then active in Naples, as its organist with the right of succeeding Benigno Zerafa as *maestro di cappella*. This means that during the last quarter of the eighteenth century, the Cathedral was benefiting from the services of two excellent *maestri di cappella*, both trained in Naples. They were also two of the most gifted composers in the annals of Maltese musical history. But unlike Zerafa, Azopardi continued to exercise his activity till his very death which occurred in 1809.

Not only were the *maestri di cappella* during these years Maltese, but also were, whenever possible, the singers and instrumentalists. The number of these, reduced at the beginning of the century owing to financial restraints in the *cappella*'s budget due to the reconstruction and re-embellishment of the Cathedral following the earthquake of 1693, gradually began to increase, especially as the number of festivities and church functions also started to increase<sup>57</sup>. Very often, on major festivities, the Chapter re-

52. ACM, *Acta Rev.mi Capituli*, 4, pp. 218-9: Chapter meeting of 10 September 1713; request presented by Giovan Domenico Gristi, father of Pietro.
53. Simon Biasi's recommendation is appended to Gristi's request to the Cathedral Chapter.
54. Pietro Gristi was ordained priest two years later, in 1720.
55. ACM, *Acta R.mi Capituli*, 4, pp. 192-3.
56. Payments made on 26 May and 28 July 1758 in ACM, *Depositeria* 18, ff. 70r and 101r, respectively. The Chapter had granted its approval on 2 March 1755.
57. The archives contain many requests from the "musici" regarding increase in salaries, anticipated payments, gratifications and loans.

enforced the *Cappella* by additional voices then available on the island and this measure increased considerably the financial burthen of the Church. To remedy the situation, the Chapter, on 5 October 1760, discussed and adopted a plan to reduce these reinforcements and employ professional singers on a regular basis. Especially required was a male soprano then unavailable in Malta and Canon Paolo Mompalao Apap, the Chapter's dean pointed out that:

"la voce soprana d'un castrato bisognerà procurarla da Napoli, per veder totalmente la cappella provveduta di quanto ritrovasi mancante e per liberare questa chiesa dal peso di servirsi di forastieri in più solennita' dell'anno e con grave suo interesse"<sup>58</sup>.

Recorded in the administrative accounts are the names of the following, some of whom were brought over from Naples with the help of the Rev. Giovanni Maria Zammit of Casal Ghaxaq: Gaetano Marino, castrato (1776); Marco Lonzo, contralto (1776); Gaetano Schiattone, tenore; Francesco Cibelli (1778)<sup>59</sup>; Agrippino Rosselli, soprano; Pasquale Arcaro, soprano; Gennaro Oliva, soprano; Giuseppe Luccherino (1791) and Giuseppe Pezzuolo, castrato (1792). In the second decade of the century mention had been made of two castrati, Corrado Schiattarelli (1714) and Salvatore De Lucca (1720) while those of the 17<sup>th</sup> century speak of the *eunuco* Serafino Oddi.

The daily use of the organs necessitated many interventions on these instruments. During this century repairs were effected by Giuseppe Turiglio, Donato del Piano, A. Andronico, G. Verrigio, A. Xerri, P. Santucci, Giovanni Maria Zammit, G. Portelli and G. Micallef. Occasionally a major intervention documented as a repair amounted practically to the replacement of the organ by a better one<sup>60</sup>. In 1753 a new organ was commissioned in Naples to where an older organ had been taken for repairs<sup>61</sup>. A *regaleotto* was acquired in 1773 for 185 scudi; this organ still survives and two of its pipes carry the letters F C for Francesco Cimino. A new big organ costing 730 scudi was commissioned in Naples to Domenico Antonio Rossi in 1774 by the agent of the Cathedral Don Giovanni Maria Zammit of Ghaxaq with the advice of Mro Francesco Azopardi, then still residing in Naples<sup>62</sup>. This organ is still mounted and occasionally used in the Cathedral Church. The painted inscription recording its maker is now exhibited at the Cathedral Museum.

## 5) Musical activity after 1798

In June 1798 Napoleon Bonaparte took possession of the Maltese Islands. The Knights of the Order of St John were expelled and the Conventual Church of St John in Valletta, the showpiece of the Order's power and religious ideals, was despoiled of its

58. Chapter meeting of 5 October 1760, ACM, *Reg.Del.Cap*, p. 404.

59. This singer never turned up as his name never appears in the administrative accounts.

60. Documents in the Cathedral Archives refer to restoration works by Antonino Andronico in 1742 for a sum of 33 scudi but see also document no 5 appended to this chapter.

61. ACM, *Reg.Delib. Capitularium* 10, f.37.

62. *ibidem*, f.49v-50r.

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treasures and all its revenues accruing from legacies and lands were appropriated by the state. Napoleon also decreed that *the Church of St John be put at the disposition of the Bishop to serve as a co-Cathedral*<sup>63</sup> and that 15 canons of the Mdina Cathedral Chapter were to officiate it. This historical event had immediate consequences: the Bishop<sup>64</sup> and the Cathedral Chapter assumed the administrative and financial responsibilities of both the Mdina Cathedral and the Church of St John in Valletta. Pope Pius VI soon gave this Church the title of a Co-Cathedral, temporarily in 1798 and permanently in 1816. The possession of this Church by the Diocese and its administration by the Cathedral Chapter were salutary inasmuch as Valletta had become Malta's most important social, administrative and cultural centre whereas Mdina, Malta's old capital city, had become a more or less isolated area. Besides the immediate possession and daily use of St John's by the Chapter prevented its take-over by the British administration as a Protestant Church after Malta had become a British colony following the French withdrawal in 1800. But it was also a considerable financial burthen for the Chapter, which never succeeded in getting back St John's former possessions.<sup>65</sup> Liturgical celebrations as well as daily office were officiated in both churches, the Bishop celebrating more frequently in Valletta than in Mdina on important feastdays.

Francesco Azopardi was entrusted with directing the music in both churches and initially concentrated his efforts in Valletta<sup>66</sup>, until he obtained Bishop Labini's permission for Pietro Paolo Bugeja then residing in Valletta, to substitute him. Bugeja directed no less than 100 services during the French rule<sup>67</sup>.

The Cathedral Chapter for a long time considered and debated numerous proposals and plans for an equitable solution to the thorny problems of regulating the division of the Chapter between the two Churches, the liturgical celebrations on ordinary and extraordinary feastdays and above all the organization and expenditure of musical activity in both churches<sup>68</sup>.

On 5 May 1816 the Chapter established a salary of 300 annual *scudi* for the *maestro di cappella* of the Cathedral, part of which he had also to devote for the engagement of an organist and three voices for the Co-Cathedral<sup>69</sup>. On solemn occasions the Chapter paid for the necessary re-enforcements which often amounted to very high sums. To regulate the position, in a meeting held on 9 October 1831<sup>70</sup>, the Chapter decided to create a proper *cappella di musica* for St John's Cathedral, independent of that serving

63. Napoleon's chirograph is archived in AAM, *Corr. XXIV*, f.369. A contemporary official copy is filed in ACM, *Miscellanea 136*, p.100. Cfr J.M. Brincat, "An Inscription (1533) and a Letter (1798)" in *Melita Historica*, Vol.X, no 4 (1991) pp.355-6 and A.Blondy, "Complements a l'article de M.Joseph Brincat sur l'Ordre de Bonaparte en date du 21 Prairial an VI" in *Melita Historica*, Vol. XI, no 1 (1992), pp. 77-78.
64. During the rule of the Order the Bishop could not officiate in St John's but only had a privileged seat.
65. Cfr A.Bonnici, *History of the Church in Malta*, vol. 3, pp.219-220.
66. ACM, *Reg.Delib. Cap.* 14, 14.
67. ACM, *Depositeria 40*, f. 132r.
68. The various deliberations of the Chapter on the matter are discussed in F. Bruni, *Musica Sacra a Malta*, Malta, PEG, 1993.
69. ACM, *Reg. Del. Cap.*, 17, 89r-90r.
70. ACM, *Reg. Del. Cap.*, 19, pp. 156-7.

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at Mdina. The Cathedral's *maestro*, however, was to retain and still retains to this very day the overall responsibility of the musical activity in both churches; on solemn feastdays he conducts music in the church where the Archbishop is officiating.

By way of conclusion one can point out that the extant documents in the archives of the Order of St John do not fully document musical activity in St John's during the Order's rule, especially in the seventeenth century<sup>71</sup>. Fortunately after 1798 it, as well as that of the Cathedral itself, is lavishly documented and without interruptions in the Cathedral Archives at Mdina.

71 The best study on the subject is that by Joseph Vella Bondin, 'The Music of the Knights', *Melita Historica*, vol. XII, no 4 (1999), pp. 373-386. See also the same author's book *Il-Mužika ta' Malta sa l-Aħħar tas-Seklu Tmintax* (PIN, Malta 2000), *passim* and especially chapter 4.

## APPENDIX: SELECT DOCUMENTS

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THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH, MDINA

### Document no 1: 9 March 1646

*The Music Library and instruments of organist Don Michele Zahra*

Item dictus Dominus testator legavit et iure legati reliquit dicto Joanni Mario medietatem omnium librorum musicalium quos ipse Dominus testator habet, et unum instrumentum Musicale dictum manicordium, necnon voluit ipsum Joannem Marium uti posse alio instrumento dicto spinetta quod domi habet pro toto tempore quo permanserit organista. Et si non erit amplius teneatur illud restituere dicto heredi universalis et non aliter.

Last will enacted on 9 March 1646. Notarial Archives, Valletta. Gio Luca Mamo, Vol. 619/81, ff. 320v-321r.

### Document no 2: 10 March 1708

*Mro Giuseppe Balzano donates his compositions to the Cathedral. The Chapter constructs a cupboard to preserve them*

N.B. The cupboard was commissioned years later: following the death of Giuseppe's brother and successor as maestro di cappella, Don Domenico. The latter must have made abundant use of his brother's music.

Don. Gio. Antonio Cangialanza Canonico della Nostra Chiesa Cattedrale, Provicario Generale e Depositario.

Dall'entrate spettanti alla fabrica e sagrestia di detta Chiesa date e pagate a mastro Domenico Gilestri falegname la somma di scudi cincquantasette tari cinque e grani quindici di tari 12 per scudo, quali sono per legname, ferramenti e fattura d'una guardarobba grande per conservare li libri e scritti di musica lasciati alla nostra Chiesa Catedrale dal fu Don Giuseppe Balsano Mro di Cappella

Die 10 Martii 1708

ACM, Depositeria 4, f.126r-127r.

### Document no 3: 5 February 1713

*Fra Gio. Battista Dingli leaves his music library to the Cathedral*

Lascio di più tutte l'opere in musica alla medesima Chiesa (San Paolo della Cattedrale)

National Library of Malta, *Libro degli Testamenti*, last will of Fra Gio Battista Dingli, Chaplain of Obedience of the Order of St John, enacted at the Sacra Infermeria.

N.B. It is doubtful whether these books ever reached the Cathedral

THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

**Document no 4: 19 February 1738**

*Mro Pietro Gristi directs an opera at the Bishop's Palace, Mdina during Carnival of 1938*

Li 19 Febrero dell'anno 1738

Feria IV. Cinerum. Monsignor Illustrissimo Vescovo Fra Paolo Alpheran prima di Carnevale si porto' in questa Citta' Notabile, fece in quei giorni recitare nel suo Palazzo un'opera Sagra di Santa Elisabetta dalli Seminaristi, e suoi di cappa nera, ed il Mro di Cappella Gristi.

ACM, *Miscellanea* 170, Giornale della Santa Chiesa Cattedrale 1701-1750, f. 990

**Document no 5: March - June 1742**

*Organ builder Antonino Andronico arrives from Palermo with an organ for the Cathedral*

A di 26 Marzo 1742. Antonino Andronigo d'anni 36 di Palermo capitò li 25 detto (March) con la Tartana di Padron Gio. Nicola Desira, dice che si porta nella Notabile per aver portato seco un organo in servizio della Cattedrale di detta Notabile.

Marginal entries: A di 19 Maggio 1742 il suddetto de Andronico dice che si trova d'habitatione in un mezzanino posto nel quartiere detto de due balli. A di primo giugno 1742 il sud. Andronico se ne partì.

National Archives of Malta, *Pratiche* 1726-1743, f.20r

**Document no 6: 7 December 1777**

*Repair and transcription of music books*

Rmus dominus Can. Alfanus quo supra nomine dixit: Esibisco i libri del canto figurato, quali hanno bisogno essere accomodati; priego la facolta' poterli accomodare.

Rmi domini capitulares adhaerentes praedictae propositioni unanimi consensu devenerunt et mandaverunt transscribi ii qui sunt laceri, ceteri vero reaptari.

ACM, *Reg. Del. Cap.* XII, f.209v: Chapter meeting.

**Document no 7: 4 July 1779**

*Following an unsuccessful attempt to buy music books from Naples, the Chapter commissions the maestri di cappella of the Cathedral to compose Masses and Vespers for Sundays and Ordinary Feastdays*

Dominus Archpresbyter They uti procurator replicavit et dixit:

## THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

Essendo sprovvista la Cappella Musicale di questa Santa Chiesa Cattedrale di carte di musica stampate per le Messe e Vesperi delle Domeniche, questo Rmo Capitolo mesi sono deliberò che si portassero da Napoli le suddette carte stampate. Ma perchè abbiamo avuto già riscontri, che di queste più non vene sono, sarei di sentimento dar commissione alli due nostri maestri di Cappella di comporre Messe, Vesperi, ed altre cose solite cantarsi nelle Domeniche ed altre feste meno principali colla facolta' di ricompensare le loro rispettive fatiche.

Rmi domini Capitulares ut supra congregati praedictae propositioni adhaerentes, unanimi consensu commiserunt et deputaverunt Rmos dominos canonicos deputatos musicae ad effectum de quo in eadem propositione. Mandantes praeterea opera postquam fuerint completa conservari in solito Repositorio, eaque spatii temporibus alternatim exequi arbitrio Deputatorum, quodque praefecti musices current ne copiae dictorum compositionum extrahantur inscio Rmo Capitulo.

ACM, *Reg.Del.Cap.*, XI, f.22r, Chapter meeting.

### Document no 8: 7 January 1787

*Don Benigno Zerafa donates his compositions of sacred music to the Cathedral*

Sia noto e manifesto, che il Molto Rev.mo Signor Don Benigno Zerafa figlio del fu Signor Nicola del Borgo della Citta' Notabile Maestro di Cappella della Santa Chiesa Catedrale di quest'Isola di Malta conosciuto, presentemente per l'amore, e benevolenza colle quali si è diportato verso la medesima Santa Chiesa, e per altri motivi moventi l'animo suo, i quali non si è curato di esprimere nel presente istromento, a titolo di donazione mera, pura, semplice, irrevocabile, e tra vivi ha dato, e donato alla medesima Santa Chiesa Catedrale, ed all'istessa sotto l'infrascritta condizione ha concesso e concede tutte le Opere Eclesiastiche riguardanti Messe, Salmi, Inni, Introiti, Litanie, e Motetti da esso lui composte in Musica.....

Sotto la condizione infrascritta che il medesimo Signor Donante durante la sua vita naturale potrà servirsene di dette composizioni a suo piacere nelle occorrenze, che gli saranno presentate e cio' tanto per mezzo suo, come pure per mezzo del Rev.do Signor Fra Gio. Battista Zerafa Collegiale della Veneranda Grotta di San Paolo suo fratello, e non altrimenti.

Notarial Archives, Notary Calcedonio Bonello, 7 January 1787. Copies in ACM

### Document no 9: 29 July 1809

*Following the purchase by the Chapter of the music scores of Francesco Azopardi, all the extant scores of Zerafa, Portelli, Gristi and other foreign composers were listed by the music deputies and placed in a newly constructed large cupboard*

Die 29 eiusdem ( July 1809)

Scudi novantasette, e tari dieci per spesa, e manifattura d'un nuovo Archivio per conservare le carte di Musica, per deliberazione Capitolare de' 2 Aprile 1809, approvata li 12 detto.

97.10.—

ACM, *Registrum Mandatorum* 6, f.15

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Cfr also ACM, *Minute Capitolari* 20, ff. 547-551).

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**Document no 10: 22 December 1605**

*Fra Michelangelo Cesis qualifies himself as maestro di cappella of the Conventual Church of the Order and teacher of music*

Die xxii mensis decembris 1605.

Coram Ad. III. Et Rev.mo Dno Hectore Diotallevi Inquisitore.....

Comparuit sponte Rdus Dnus fr Micael Angelus Cesis clericus ordinis Sti Joannis Hierosolimitani.....

Signore tre anni sono incirca incominciai a servirme di lavandara d'una donna chiamata Isabella fontana di Sicilia da Lentini ..... Ed essendo io maestro di cappella di San Giovanni da alcuni mesi havendo ella doi figliuoli le quali oggi saran d'eta una di novi in dieci e l'altra circa undici anni, ricercato da lei d'insegnarli a legere gli dissi che li insegnarei ancor la musica perchè potessero essere collocate facilmente in qualche monasterio siccome l'ho instrutte assai sufficientemente.....

AIM, *Processi Criminali*, vol. 24B, item 79, f. 671-2, sortilegium contra Isabellam Fontana di Lentino.

N.B. Fra Michelangelo Cesis was ordained priest at the Church of St Lawrence in Vittoriosa on 17 December 1608. (CEM, RO 1 f.267v)

**Document no 11: 23 January 1606**

*Employment of Giovanni Castiglione as musico*

Ambasciatore Mendes. A di 23 di Gennaro 1606

Essendo Giovanni Castiglione Prete Sacerdote dedicato a questa Religione et havendolo di già cominciato a servire nella nostra Chiesa di San Giovanni Battista particolarmente nella musica e conoscendolo noi meritevole di ogni gratia e favore gli abbiamo dato volentieri licenza che si trasferisca fin costi' per supplire la Santità di Nostro Signore a concederli un Breve che non obstante che non habbi ancora prodotto le sue prove di fra cappellano nella lingua di Provenza le quali non si potran fare prima che a Maggio prossimo gli faccia grazia che l'antianità gli debba correre dal giorno della sua presentazione che fa in detta lingua subito che arriva qua.....

AOM 1385, f.67v

**Document no 12: 24 April 1610**

*Employment of Jacques Le Long as musico*

THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

Cardinale Verallo. A di 24 detto (aprile) 1610.

Sperando che Jacomo Longo di Normandia habbia ad essere di non mediocre servitio al concerto della musica di questa nostra Chiesa Conventuale, lo terrò tanto più caramente raccomandato quantoche è venuto accompagnato dal favore della cortesissima lettera di Vostra Signoria Illustrissima.....

AOM 1389, f.115r

N.B. On 30 December of the same year Jacques Le long received an increase in salary (AOM 663, f.163v).

**Document no 13: 22 February 1614**

*Employment of four musici in the cappella of the Conventual Church*

A di 22 di Febraro 1614

Similmente la sua Signoria Illustrissima con li molti Illustri Signori del Tesoro assegnano a Mario, Stefano, Giovanni e Rocco Scarpello cinque scudi il mese per ciascuno per musici della maggior Chiesa Conventuale di San Giovanni Battista, cominciando al primo di Marzo 1614.

AOM 663, f.230v

**Document no 14: 2 September 1619**

*Don Carlo Tassoni of Bologna is employed as organist of St John's*

Serenissimo Signore,

Don Carlo Tassoni clericu della Città di Bologna humilissimo servitore di Vostra Altezza riverentemente l'espone, che essendo poco tempo fa capitato in questa sua Isola di Malta, et pervenendo a notizia di Vostra Altezza della virtù sua di toccar dell'organo, piacque per benignita' sua d'assegnarlo e deputarlo per organista di questa sua Chiesa Maggiore Conventuale, ove al presente serve con molta sodisfatione di Vostra Altezza e di tutti.....

AOM 109, f.207v-208 r

N.B. Tassoni is the composer of a motet *Jubilate* for SSB published in *Scelta di Motetti di diversi eccellentissimi autori a 2.3.4.5v posti in luce da Fabio Costantini Romano. L.2 op.4*, Roma, B.Zanetti 1618.

**Document no 15: 5 July 1629**

*Gio. Battista Santa Mauro soprano and supplementary organist at St John's*

Serenissimo Principe

THE CAPPELLA DI MUSICA OF THE CATHEDRAL CHURCH OF MALTA

Gio. Battista Santa Maura vassallo et humilissimo servitore di V.A.S. con ogni debito rispetto gli espone, che avendo servito molt'anni di soprano nella musica di S.Giovanni con sodisfattione di tutti fu nondimeno levato dal salario quattro anni sono per haver mutato voce, ch'e' cosa che ordinariamente arriva agli soprani e non per questo ha lasciato di servire massime nel sonar l'organo, quandi il S.Fra Prospero si trovava impedito.....

ACM *Miscellanea* 296, f.390

PROTRACTED PRESENCE IN MALTA OF TWO MAESTRI DI CAPPELLA OF  
THE CONVENTUAL FRANCISCANS

**Document no 16: 5 February 1661**

*Fra Giovann Battista Balzano honoured with the title of magister Musicae*

Fratri Ioanni Baptistae de Melita concessae fuerunt litterae patentes pro magistro Musicae, cum exercuerit multis in locis at praecipue Catanae per annos 14 titolo magistri Cappellae laudabiliter artem musicam. Datum Catanae 5 Februarii.

Archivio Generale dell'Ordine dei Francescani Conventuali, RO A-43, f.188r.

N.B. Born in Malta c.1618 Balzano was active as *maestro di cappella* of the Cathedral of Catania. Later he resided in Malta as a member of the Valletta Friary from 1661 till his death on 4 January 1695. Most probably he was a relative and possibly the brother of Giuseppe and Domenico Balzano.

**Document no 17: 2 July 1680**

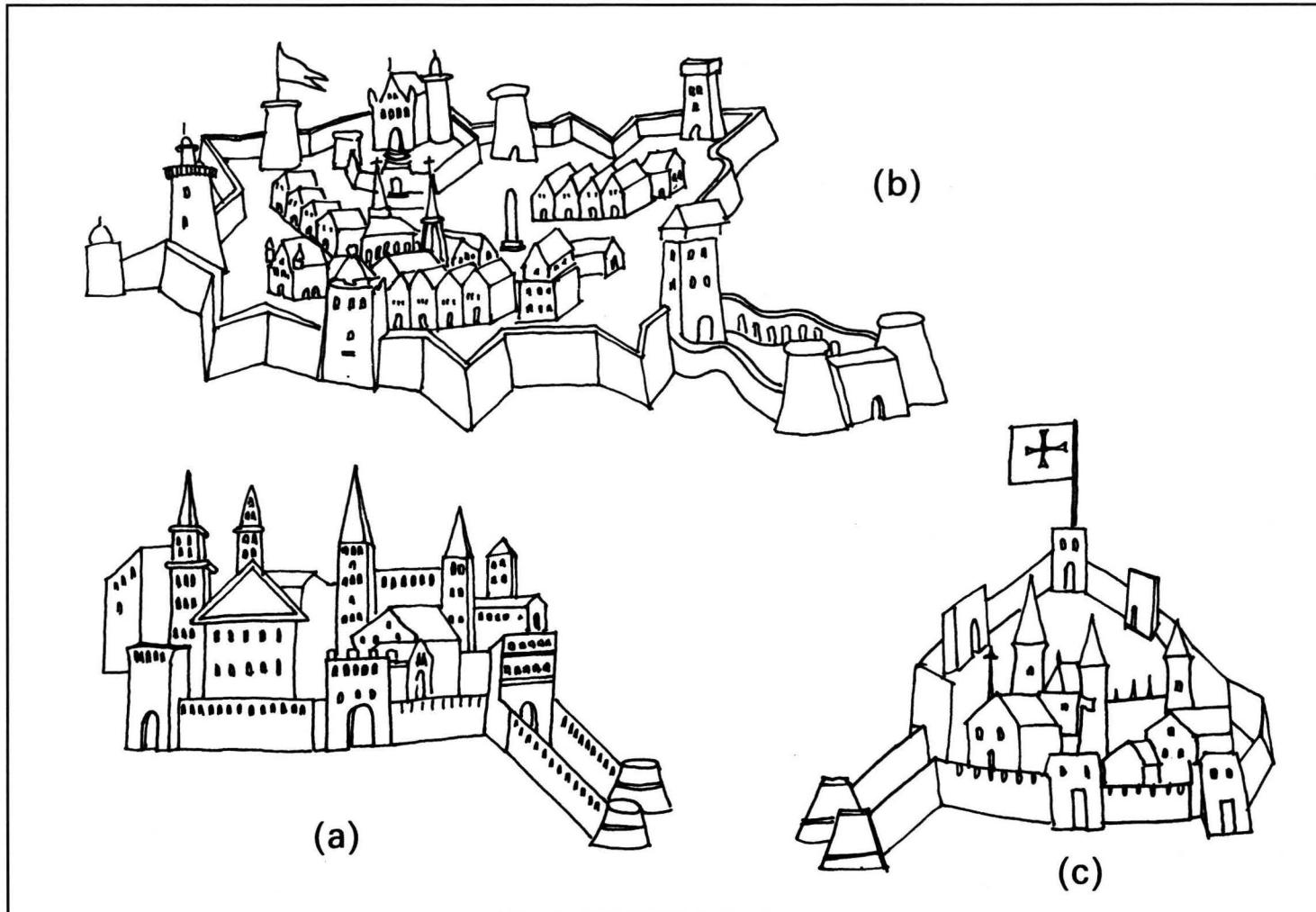
*Padre maestro Michelangelo Falusi OFM Conv.(1650c-1710c)*

Al Padre Mro Michel Angelo Falusi scudi dieci di moneta, sono per la festa di S. Bonaventura nella Chiesa dei SS.Apostoli di Roma li 14 correnti....

Padre Falusi resided in Malta for about twenty years (c. 1690-1710), Before he was active directing music at Santi Apostoli in Rome. He published a Psalm, *In convertendo* in the anthology of Caifabri, *Salmi Vespertini* 4v, Rome, Mascardi 1683 and *Responsoria Hebdomadis Sanctae*, Rome Mascardi 1684, An inventory of 1733 of the Valletta Friary mentions an "armario torchino" that had belonged to Padre Falusi.

*Acknowledgements and thanks for kindly referring me to these documents:*

*Mr Dominic Cutajar - docs. 3 and 10; Mr Winston Zammit - doc. 5; Prof. David M. Stone docs 11-13 and Fr Arthur Saliba OFMConv. - docs 16 and 17 with relative information.*



Three 16<sup>th</sup> century visions of Mediaeval Mdina by (a) Giovanni Camocio, (b) Mathias Zündt and (c) Giacomo Gastaldi.

(Reproduced from Denis De Lucca, "Mdina: A History of its Urban Space and Architecture", Said International, Malta, 1995)

# CHAPTER III

## MALTESE MUSIC: ITALIAN AFFILIATION AND ORIGINAL ACHIEVEMENTS

MATTEO SANSONE

1. The earliest lengthy study to deal with Maltese music and its relations with Italy is Ulderico Rolandi's *Musica e Musicisti in Malta* (1929/1930). In spite of its shortcomings due to the limited historical evidence then available and to the questionable emphasis laid on operatic music, Rolandi's essay is the only comprehensive survey of Maltese musical art and culture among the very few works on the subject.<sup>1</sup> It provides detailed information on the operas staged at the Manoel Theatre and the Royal Opera House and contains a biographical list of 91 Maltese musicians and 27 Italians active in Malta. Arranged in alphabetical order, composers receive more or less extensive treatment according to their relevance to the theatrical activity and the amount of information Rolandi received directly from Luigi Vella (1868/1956), at the time Secretary to and one of the founders of the *Camera degli Autori e compositori di musica maltesi* set up in 1923.<sup>2</sup>

No critical analysis is attempted on the lists of operas performed in Malta during two centuries, nor is there any comparative evaluation of the Maltese composers, except two statements concerning Nicolò Isouard, "certamente il più celebre di tutti i musicisti maltesi", and Francesco Azopardi, "uno dei più illustri".<sup>3</sup>

1. Ulderico Rolandi (Rome, 1874/1954), a professional gynaecologist, was also a music critic and historian. His main interest was the opera libretto of which he collected some 30,000 items now preserved at the Cini Foundation in Venice. Besides the essay on Maltese music, Rolandi wrote a number of works dealing with libretti, the most relevant being *Il libretto per musica attraverso i tempi*, Rome, 1951. *Musica e Musicisti in Malta (Saggio di ricerche ed appunti storici)* was first published in the first two issues of the quarterly review *Archivio Storico di Malta*, Oct. 1929 (ch. I-III), Jan. 1930 (ch. IV-VI); then it appeared in volume form – the six chapters being followed by an Appendix, "Librettisti Maltesi", – published by Edizioni dell'"Archivio Storico di Malta" Raffaello Giusti, Livorno, 1932.

On Rolandi's essay, with no relevant additions, is based the booklet by Robert Mifsud Bonnici *Musicisti Komposituri Maltin. Maestri di Cappella tal-Kattidral*, A.B.C., Valletta, 1950. An earlier Maltese publication is Vincenzo Caruana's *Malta Artistica Illustrata*, Part 2, "Musica", Malta, 1910, a compilation of biographies of Maltese musicians, often superficial and approximate, with no historical or critical perspective.

2. *Musica e Musicisti in Malta* owes much to Vella's research material which the Maltese musician kindly passed to Rolandi. The latter acknowledges his indebtedness and describes Vella as a "paziente ed accurato raccoglitore di notizie sulla musica di Malta e sui Musicisti maltesi, che vedranno la luce in una grande monografia". Such a monograph was never written and Vella's notes have been recently donated to the Mdina Museum by the Vella family.

3. Two gross mistakes regarding Azopardi's burial, in St. John's, Valletta, instead of St. Paul's, Mdina, and his supposed writing a history of the origins of music, prove that Rolandi had not consulted Paolo

Being clearly a pioneer's work, Rolandi's essay could hardly be expected to achieve more than it did. The systematic analysis and critical assessment of Maltese music and musicians are still to be carried out on musicological grounds, nor can the author's historical generalizations be profitable for further research. The basic assumption on which the essay is built is "l'italianità costante e feconda di opere di tutta la vita musicale di Malta attraverso i secoli", as the Hon. Giuseppe Mulè puts it in the Preface, which is perfectly in tune with the nationalistic rhetoric of the Fascist decades.

Since this *italianità* is self-evident, Rolandi easily concludes:

Malta, anche dal punto di vista musicale, e particolarmente nella musica teatrale, può essere considerata come un vigoroso ramo del grande e robusto albero costituito dalla gloriosa Scuola italiana; da quella Scuola che tenne per vari secoli il primato nel mondo e dalla quale derivarono altre scuole che, pur nobilissime, non son riuscite a soppiantarla, ma solo a farle degna corona.<sup>4</sup>

While any comment on the second part of the assertion is pointless, the first can only be accepted with restrictions as to the actual period when the "vigorous branch" began to grow and the musical genres where it best showed its vitality. Rolandi is mostly concerned with opera, which is more a case of long-established passive dependence, while the few original achievements want a thorough scrutiny. As to symphonic, instrumental and sacred music, different Schools in Italy at different times should be taken into account rather than Rolandi's undetermined "glorious Italian School".

The earliest Maltese musicians documented in the Mdina collection are the brothers Giuseppe and Domenico Balzano, chapel masters in St Paul's cathedral respectively from 1675 to c. 1697 and from 1699 to 1708. Two compositions of Giuseppe Balzano are dated 1652; more works of the two brothers are to be found among the "Anonymous Compositions and Collections" of the Catalogue. Recent research has identified the author of some motets included in the anthologies Ms 113,114,119 and variously indicated as Musu Mataron, Aluigio/Luigi Mataron, as a certain Aloysio Mataron who may have been active earlier than the two Balzanos. But a consistently alternative Maltese production to take over the Italian music imported for the ordinary needs of the cathedral cannot be dated earlier than the XVIII century.

The quality and quantity of the music recorded in the Catalogue clearly show that, in the XVII century, Malta was simply a market for the powerful musical publishers of Italy, especially the Romans, whose editions cover nearly 50% of the 159 printed works of the Mdina collection. The authority of the Pope's City, as far as sacred music was concerned, was obviously unquestionable, and the Church of Malta followed the prevailing tastes of the Roman *maestri di cappella* when buying new music for the cathedral chapel. It is significant that a large group of compositions<sup>5</sup> are by Bonifacio Graziani, perhaps the most fashionable chapel master in Roman churches, fellow-citizen of Giacomo Carissimi (Marino, Rome, 1605/1674), the greatest representative of the XVII-

Pullicino's "ottima biografia dell'Azopardi" as he defines the *Notizia biografica* published in Malta in 1876 by the Maltese canon.

4. ROLANDI, op. cit., p. 101. The nationalistic bias is repeated insistently throughout the work.

5. 15 works; some in more than one edition; 3 unique editions: Pr 79, 87, 86.

cent. Roman School, who is present with his *Sacri Concerti* (Rome, 1675) and three manuscript copies of motets (MS 13,14,116) which are not recorded in any other catalogue. There are then 8 works by Francesco Foggia, another leading composer of the Roman School, whose compositions are also included in the anthologies of Florido de Silvestri (12 in the Mdina collection, one of which is unique: *Sacrae Cantiones. Pars Prima*, Rome, 1651).

Whereas the Roman School is represented exclusively by religious music (the only exception is Silvestri's *Concerto di Madrigali*, Rome, 1652), the 45 printed works of the Venetian School include secular compositions besides the bulk of poliphonic church music. Two of the four Monteverdi items are the famous *Madrigali Guerrieri et Amorosi. Libro Ottavo* (1638) and *Madrigali e Canzonette. Libro Nono* (1651) and three of the seven works with which Monteverdi's disciple Giovanni Rovetta (Venice, c. 1596/1668) is present in the collection are not religious: *Madrigali concertati. Libro Primo* (1629), *Madrigali concertati. Libro Secondo* (1640), *Madrigali concertati. Libro Terzo* (1645).

The same is true with composers of other schools, such as Galeazzo Sabbatini (Pesaro, c. 1595/1662), belonging to the Bolognese School, of whom the Mdina collection has three books of madrigals.

Among all the Italian schools, one has particular relevance for its close connection with Malta which was not limited to the export of printed works but involved the exchange of chapel masters, organists and singers: the Sicilian School of Vincenzo Amato, Giuseppe Palazzotto Tagliavia, Mariano Di Lorenzo, Andrea Rinaldi and other musicians either born in Sicily or active there.

Besides 17 printed books, the Mdina collection boasts some 46 unique manuscript compositions by Sicilians, and the group of 17 books includes the highest number of unique extant copies or editions of printed works in the whole collection: 12 of a total of 23.<sup>6</sup>

At least two of the Sicilian musicians whose works are in the collection were active in Malta in the first half of the XVII century or a little later: Andrea Rinaldi, chapel master in the cathedral of Syracuse, and, between 1628 and 1632, in St. Paul's, Mdina; Roman-born Vincenzo Tozzi, chapel master in Messina since 1640, active in Malta presumably in the 1650's or early 1660's. The latter has the largest amount of manuscript compositions (32 out of 46) in the collection, one of which (MS 79) is dated 25 June 1650. They include interesting madrigals, arias and dialogues which evidence a wide range of interests in no way restricted to church music both in the composer and the Maltese audience. This point is confirmed by the six manuscript compositions of another Sicilian, Filippo Muscari, which include an aria, a madrigal and a canzone, and by the

6. V. Amato (Pr 3, 4), C. Bonfiglio (Pr 12), V. D'Elia (Pr 40), M. Di Lorenzo (Pr 98), A. La Greca (Pr 113), G. Oristagno (Pr 116), G. Palazzotto Tagliavia (Pr 118), A. Rinaldi (Pr 124), B. Rubino (Pr 133,132,135).

Oristagno's *Responsoria Nativitatis et Epiphaniae* (1602) is the earliest XVII-century work of the Mdina collection. Pr 118 is the unique complete copy of Palazzotto Tagliavia's *Sacre Canzoni*, Messina, 1631. The Oratorio dei Filippini in Naples owns the only other existing copy with Quinto and Bc missing. Such a wealth of music opens new and wider fields of investigation and study of the XVII-cent. Sicilian School. Many of those works were hitherto known only through the evidence provided by Antonino Mongitore's *Bibliotheca Sicula*, 2 vols., Palermo, 1708, which mentions them together with a few biographical data about their authors.

beautiful *Dialogo a quattro voci di Sofronia et Olindo dal Tasso* of Francesco Fiamengo, a composer active in Messina, where he was probably born. The *Dialogo* is based on some stanzas from Torquato Tasso's *Gerusalemme Liberata*, a favourite reservoir of poetical texts for XVII-century musicians.

The massive presence of Italian music in Malta in the period considered so far gives way to a large production of Maltese musicians in the XVIII century. By then, Maltese students regularly attend the Italian schools of music', after receiving a basic education at home. Once back in their own country, they elaborated the styles and techniques acquired abroad, and, in their turn, formed new generations of musicians, so that it becomes ultimately possible to speak of a local *School* stemming from Italian musical institutions, especially Sicilian and Neapolitan.

2. The XVIII century was undoubtedly the "Golden Age" of Maltese music. The musical life of the Island had two main centres of gravitation: the theatre, namely the Manoel Theatre built by Grand Master Antonio Manoel de Vilhena in Valletta, and the church, that is St. Paul's cathedral in Mdina, the old "Città Notabile", and the Conventual Church of the Order, St. John's in Valletta.

Both centres were strictly dependent on Naples and its great School, but with one important difference. While the theatre was simply monopolized throughout the century by Neapolitan opera, the church employed as chapel masters and organists Maltese musicians educated in the Conservatori, who produced much sacred music, sometimes achieving a considerable standard, as in the last works of Francesco Azopardi (see Ch. 5).

So the dependence was unproductive in one case and highly profitable in the other. The Manoel was opened in January 1732 with the Italian tragedy *Merope* by Scipione Maffei, a well-known work in those times. There seems to be no evidence of theatre activity in the following three years. The list of operas staged from 1735 to 1798, reported by Rolandi,<sup>7</sup> is entirely made up of names like Hasse, Rinaldo da Capua, Pergolesi, Paisiello, Cimarosa. Only at the end of the century, in the years 1796–97–98, we find Maltese productions, i.e. seven operas by Nicolò Isouard:<sup>8</sup> *Rinaldo d'Asti* (1796), opera seria; *Il Barbiere di Siviglia* (1796), opera buffa, text by G. Petrosellini founded on Beaumarchais's comedy first set by Paisiello in 1782; *L'Improvisata in Campagna* (1797), opera buffa; *I due Avari* (1797), opera buffa from Molière; *Il Tonnelliere* (1797), opera buffa; *Ginevra di Scozia* (1798), opera seria from L. Ariosto's *Orlando Furioso*; *Il Barone d'Alba Chiara* (1798), opera seria.

7. Rolandi, op. cit., p. 18–19. The list begins with an *Artaserse* by an unidentified author, possibly L. Vinci who first set Metastasio's libretto in 1730, or J.A. Hasse (1730). It might also be the London edition of 1734 by Hasse and Riccardo Broschi.

8. Nicolò Isouard, also known as Nicolò da Malta (Malta, 1775/Paris, 23 Mar. 1818); his parents were from Marseille; Isouard studied with Azopardi, then completed his education in Palermo with N. Amendola and in Naples with Sala and Guglielmi; in Italy Isouard produced his first opera, *L'Avviso ai maritati* (Florence, 1794) and the second, *Artaserse* (Livorno, 1794). Then Grand Master de Rohan succeeded in having him back in Malta as organist and chapel master in St. John's. After the French takeover of the Island (1798), Isouard left Malta and settled in Paris for the rest of his life. His first French opera, *Le Petit Page*, was performed at the Théâtre Feydeau in Feb. 1800. The amount of his production is remarkable: over 40 operas, sacred music, 8 cantatas, canzonette, duets and minor items. Cf. J. Azzopardi (ed.), *Nicolò Isouard de Malte*, Malta, 1991.

But, apart from the fact of having been written in Malta by a Maltese composer, these works can hardly represent a change in predominance of Neapolitan opera as they clearly follow the same musical patterns and are based on the same kind of subject-matter. Nevertheless Isouard remains the only Maltese musician to have been actively involved in the continental milieu of the melodrama across the XVIII and XIX centuries. Actually Isouard achieved a much greater and lasting success in France than at home, where, after 1798, no more of his operas were staged as a result of the change to the noble and ignoble products imported from Italy.

In Paris Isouard adopted the French-style opéra comique – much more a play than an opera (whereas the opera buffa had its main attraction in the “bel canto”) – and started a fruitful collaboration with C.G. Etienne, editor of the *Journal des deux mondes*. Their *Joconde ou Les Coureurs d'Aventures* (Paris, Opéra-Comique, 1814) remained in the repertoire until the end of the century and was revived in 1918 and 1931. Even more successful, *Les Rendez-vous bourgeois* (Paris, Opéra-Comique, 1807) was last revived at the Opéra-Comique in 1895, 1915, 1933, and has been translated into German, Russian, Swedish, Dutch and Polish. Isouard's last opera, *Aladin ou La Lampe merveilleuse*, was completed by A.M. Benincori and first performed at the Opéra in Paris in 1822. On 11 February 1825 it had reached the 100th performance, and by 1830 it had been given at the Opéra 147 times.<sup>9</sup>

As to Malta, only in the present century has Carmelo Pace, a leading Maltese composer, edited and performed some of Isouard's works. Pace has also composed an *Air with Variations* based on Isouard's *Joconde*.

Apart from Isouard's Maltese interlude, it is worth remembering that two Maltese religious works managed to arrive on the stage of the Manoel early in the XIX century: Azopardi's oratorio *La Passione di Cristo* (1802), and Gioas (1818), an oratorio composed by Pietro Paolo Bugeja, who had succeeded Azopardi in 1809 as chapel master of the cathedral and co-cathedral of Malta. Both texts are by Pietro Metastasio (1698/1782).

Though devoting his life entirely to the composition of church music, Francesco Azopardi (1748/1809) also tried his hand at secular works. The Catalogue records two symphonies written in 1797 and 1799 which do not add much to his better, sacred production. More interesting for their cultural implications are some vocal pieces mentioned by Paolo Pullicino in his *Notizia biografica*, which unfortunately seem to have been lost. They show how the Maltese composer had kept in touch with the Neapolitan environment even though living an austere and secluded life in Rabat. Metastasio and the Neapolitan composers must have been very much on his mind when he chose the texts of his compositions. Pullicino's short list<sup>10</sup> includes three of the most celebrated Metastasian texts: the arias “Ardi per me fedele” (1778) from *Didone Abbandonata*, “Vo solcando un mar crudele” (1780) from *Artaserse*, and the famous duet between Megacle and Arista “Ne' giorni tuoi felici”, from *Olimpiade*, set by Azopardi in 1784.

Of course he was well acquainted with the enormous success the duet had achieved

9. Cf. LOEWENBERG, Alfred, *Annals of Opera 1597-1940*, London, 1978.

10. See Handlist, p. 236.

in the two settings of the whole opera by Nicolò Piccinni.<sup>11</sup> When in Naples, Azopardi had been on friendly terms with Piccinni (he may have studied with him according to Pullicino and others), and, after returning to Malta, he is said to have kept a correspondence with his great friend.<sup>12</sup>

An alternative form of musical entertainment in XVIII-century Malta was represented by the cantata and the serenata, which would gratify an aristocratic attendance as well as popular audiences. The cantatas were usually performed on a stand expressly erected in front of the Magisterial Palace in Valletta each year on 30 April during the so called *Calendimaggio*, a traditional *festa* of Italian origin. The public square offered an unconventional auditorium where all sorts of people could freely assemble to enjoy the show.

Cantatas and serenatas were also composed on occasions prompted by deaths, anniversaries and similar events, usually regarding the Grand Masters, but also popes and sovereigns. The text, of encomiastic character, followed the patterns of the dominant Metastasian classicism of the century: one of the most relevant authors was the Maltese count Giovanni Antonio Ciantar (1696/1778) to whom some 15 texts are attributed. The music was often provided by Italian composers resident and active in Malta. Such is the case with Giuseppe and Melchiorre Sammartini, priests and chapel masters in St. John's, Valletta. Giuseppe kept the post from 1752 to 1766 and each year composed a work for the *Calendimaggio*: two of them are serenatas. He was succeeded by Melchiorre<sup>13</sup> who remained in charge until his death in 1796 (or 1797) when Nicolò Isouard took over, invited by Grand Master de Rohan. Melchiorre wrote the music for 8 cantatas, five of which are on texts by G.A. Ciantar. In those years St. John's had another Italian as organist of the chapel, Vincenzo Anfossi, brother of Pasquale, the opera composer of the Neapolitan school. Vincenzo wrote the music for the cantata *L'amore costante di Aci e Galatea* (1770).

However Maltese composers also set some cantatas: Michelangelo Vella and Filippo Pizzuti, and, in the late XVIII century, Isouard, who wrote 8 cantatas on texts by G.M. de Rohan, and Azopardi, who composed *Malta felice*, "cantata per l'innalzamento di de Rohan al Magistero" (1775).

The custom of the *Calendimaggio* cantata was discontinued towards the close of the century, and after the fall of the Order was never revived. Rolandi quotes a study by the Italian Vincenzo Laurenza published in *Archivum melitense*, December

11. In 1761 and 1768 in Rome; then at the San Carlo, Naples, on 30 May 1774.

Florimo writes about Piccinni's *Olimpiade*: "superiore per l'espressione drammatica a quante altre musiche sullo stesso dramma erano state scritte da Pergolesi, Galuppi e Jommelli, ebbe successo veramente entusiastico e l'aria *Se cerca se dice ed il duetto* *Nei giorni tuoi felici* vennero proclamati capolavori." FLORIMO, F., *Cenno storico sulla scuola musicale di Napoli*, Naples, 1869–71, 2, p. 295. *Olimpiade* was first set by Caldara in 1733, then by Vivaldi (1734), Pergolesi (1735), Leo (1737), Fiorillo (1745), Galuppi (1747), Hasse (1756), Traetta (1758), Jommelli (1761), Sacchini (1763), Mysliveczek (1778), Cimarosa (1784) and others.

12. See below Chapter 5, note 1.

13. Possibly Giuseppe's brother, he was a student at the Neapolitan Conservatorio of Sant'Onofrio a Capuana. The "Rollo dei figlioli dall'anno 1754 al 1770" has the entry: "Melchiorre Sanmartino – Entrato a 16 ag. 1756". Cf. DI GIACOMO, S., *I quattro antichi Conservatori di Napoli*, Palermo, 1924, 1, p. 113. The surname, of French origin, is also found spelled San Martin(o), Sammartin, S. Martino.

1916, which records 44 cantatas from 1724 to 1777. More are documented by other sources.<sup>14</sup>

The production of cantatas and serenatas shows a growing participation of Maltese authors in the composition of both texts and music. Michelangelo Vella (1715/1792) is indeed the first Maltese composer who deals with musical forms of relatively extensive size.<sup>15</sup> Besides the cantatas *Astrea e Pallade* (1740), *La Virtù trionfante* (1741), *La Giustizia di Nettuno e la Religione Gerosolimitana* (1746), Vella wrote 6 *Trios* for 2 violins and bass, 6 *Quartets* for 3 violins and bass, and sacred music. He is said to have studied in Naples, though it is not known in which of the Conservatori. He was the first master of many other Maltese musicians: one of them, Francesco Azopardi, went to the Conservatorio of Sant'Onofrio in Naples to complete his education. The same happened in turn with some of Azopardi's pupils such as Pietro Paolo Bugeja who also finished his studies at Sant'Onofrio.

3. The Neapolitan School has already been mentioned in connection with the theatre and the church in XVIII-century Malta. The close links between Naples and Malta can indeed be traced as far back as the early XVII century when the Conservatori began to establish their reputation as authoritative schools of music which were to achieve European renown in the following century.<sup>16</sup>

14. On the subject see also "La festa del Calendimaggio e il teatro settecentesco" in EYNAUD, Joseph, *Il teatro italiano a Malta (1630-1830)*, Malta, 1979, pp. 69-88.
15. There are no biographical data about the other Maltese composer Filippo Pizzuti; he was active earlier than Vella as can be inferred from the dates of his cantatas: *Prometeo* (1734), *La Virtù in gara* (1735), *Dialogo musicale* (1737).
16. During the XVII and XVIII centuries Naples had four Conservatori. They all had the same origin: charitable institutions, founded in the previous century, which offered a home and a Christian education to orphans or children of poor people (the "figlioli", as they are always referred to in the archive documents of each Conservatorio).

They were each attached to a church from which they took their names: S. Maria di Loreto, founded in 1535, S. Maria della Pietà dei Turchini (1583), Poveri di Gesù Cristo (1589), and Sant'Onofrio a Capuana (1578). The teaching of music in such institutions started later and was intended to provide singers, organists and chapel masters for the religious services in their own and other churches; but it gradually became the exclusive activity of the Conservatori, which developed into major centres for the training and launching of composers, virtuoso singers and instrumentalists.

The Conservatorio dei Poveri di Gesù Cristo, under archiepiscopal control, was closed in 1774; G.B. Pergolesi (1710/1737) had studied there with Gaetano Greco. The other three Conservatori experienced a growing decline in the second half of the XVIII century and eventually S. Maria di Loreto was amalgamated with Sant'Onofrio in 1797; the Pietà dei Turchini survived until 1807 when it was joined to the others. Since 1808 it was housed in the monastery of S. Sebastiano and was therefore called the Real collegio di Musica di S. Sebastiano. In 1826 the Collegio moved into another convent adopting the name of Real Collegio di Musica di S. Pietro a Majella, the present Conservatorio of Naples.

Fundamental works about the Neapolitan School and its Conservatori are Francesco FLORIMO's *La Scuola musicale di Napoli a i suoi Conservatorii*, 4 vols., Naples, 1880-1884 (first published as *Cenno storico sulla scuola musicale di Napoli* in 2 vols. in 1869-71), and Salvatore DI GIACOMO's *I quattro antichi conservatorii musicali di Napoli*, 2 vols., Palermo, 1924-28. An extensive treatment of the subject is also given by Charles Burney in his *General History of Music*, published between 1776 and 1789 (cf. Ch. VIII of Book IV, "Progress of the Musical Drama at Naples, and account of the eminent Composers and School of Counterpoint of that City"). Burney had toured the Continent collecting material for his *History*, and in 1770 had visited Sant'Onofrio and S. Maria della Pietà. While in Naples he had also met Piccinni and Jommelli, interviewing them about the Conservatori. A pleasant account of those contacts is given by Burney in *The Present State of Music in France and Italy* (1771).

Later the links with Naples became closer than those with Sicily: the latter had already contributed printed and manuscript works, both sacred and secular, as well as chapel masters to the cathedral of Malta.

The earliest Neapolitan work in the Mdina collection is a unique edition of Gesualdo da Venosa's *Madrigali a cinque voci. Libro Quinto*, Naples, Gio. Battista Gargano and Matteo Nucci, 1617. There is also a unique copy of an anthology by Bartolomeo Cappello, minor conventional active in Naples: *Ghirlanda di varii flori di diversi autori*, Naples, Ottavio Beltrano, 1647. This is a collection of psalms, among which are a *Nisi Dominus* and a *Beati Omnes for SSATB bv Giovanni Salvatore (1610/1688), maestro di cappella*<sup>17</sup> in S.Maria della Pietà dei Turchini from 1662 to 1673.

Among the manuscript compositions there are three pieces by the brothers Francesco and Giovanni Maria Sabino, both active in Naples as music teachers. The latter was maestro di cappella in the same Conservatorio della Pietà between 1622 and 1626.

On the other hand, from a "Rollo de' figliuoli della Pietà dei Turchini"<sup>18</sup> we know that among the pupils of Giovanni Salvatore in 1667 there was a Francesco Galea, most likely a Maltese.

In the first half of the XVIII century Malta had already an outstanding figure in the Neapolitan Conservatori: Girolamo Abos (Malta, 16 Nov. 1715/Naples, October 1760). He moved to Naples in 1725 and studied at Sant'Onofrio with Ignazio Prota and Francesco Feo.<sup>19</sup> Then he served as primo maestro di cappella in Sant'Onofrio from 1742 to September 1760<sup>20</sup>, as secondo maestro di cappella at the Pietà dei Turchini from 1754 to 1759, and as coadiutore of Feo at the Conservatorio dei Poveri di Gesù Cristo in 1742–43.

At the Pietà dei Turchini Abos trained many good singers, among whom the most famous was Giuseppe Aprile (1732/1813), male contralto and himself a singing-teacher whose collections of *Solfeggi* were published in many editions in London, Paris, and in Germany. Burney heard him sing during his stay in Naples in 1770.

In 1755 Abos became a member of the Congregazione dei Musici di Napoli. In the registers of the Congregazione Di Giacomo discovered the exact date of his death, which

17. When referring to the Conservatori, the term is to be understood as teacher of composition if "primo maestro di cappella", and as singing-teacher if "secondo maestro di cappella" Cf. DI GIACOMO, op. cit., 1, p. 87.
18. Cf. DI GIACOMO, op. cit., 1, p. 215.
19. Rolandi's essay and other works indicate as Abos' masters Francesco Durante and Leonardo Leo, which is most unlikely. Durante was maestro di cappella in Sant'Onofrio in 1710–11 and subsequently in 1745–55; Leo succeeded F. Feo as maestro di cappella in 1739 when Abos was 24 and had presumably concluded his education. On the other hand Ignazio Prota was maestro di cappella between 1722 and 1748 and Feo between 1723 and 1739. It is also significant that Abos started his career as assistant master of both Prota and Feo. Cf. DI GIACOMO, op. cit., 1, p. 159. In any event, Abos may have received some tuition from Durante and Leo as well.
20. A note of *provisionati* of Sant'Onofrio in 1756 gives an exact account of the annual salaries of the teaching staff :
 

"A don Girolamo Abos, maestro di cappella .....	Duc. 60
A don Carlo Totomaccio (Cotumacci) altro maestro simile .....	36
A don Giuseppe Doi, altro simile .....	36"

 Cf. DI GIACOMO, op. cit., 1, p. 93. Cotumacci and Dol were Azopardi's masters.

## MALTESE MUSIC: ITALIAN AFFILIATION AND ORIGINAL ACHIEVEMENTS

war earlier believed to be 1786.<sup>21</sup> In 1756 we find him active in London as "maestro al cembalo" at the Teatro Italiano, where his opera *Tito Manlio* was staged on April 10th of that year. Another work, *Creso*, opera-pasticcio by Abos and other composers, was performed there in 1758. In the catalogue of John Walsh's editions the Maltese composer is mentioned as one of the authors of two other pasticcios: *Nerone* and *Love in a Village*.<sup>22</sup> Besides the printed settings, over thirty manuscript arias from *Tito Manlio* and earlier operas and two *Stabat Mater* are owned by the British Museum.<sup>23</sup>

None of Abos' operas, among which is a setting of *La Serva Padrona* (Naples, 1744), seems to have ever been performed in Malta. This forgotten musician had among his pupils at Sant'Onofrio the great Giovanni Paisiello (1740/1816)<sup>24</sup>, who left the Conservatorio in the same year in which Azopardi was accepted as "convittore", that is a paying student.

Francesco Azopardi was to remain at Sant'Onofrio until 1767, as is evidenced by the "Rollo dei figlioli dall'anno 1754 al 1770".<sup>25</sup> Erroneously Paolo Pullicino in his *Notizia biografica* states that Azopardi stayed there until 1770, though he may still have attended that school, as he was active in Naples until 1774.

- 21. The year 1786, given by Eitner's *Quellen – Lexicon* (1959), is probably taken from Fétis's *Biographie Universelle*, vol. I, which first mentions it.
- 22. Cf. SMITH, W.–HUMPHRIES C., *A Biography of the Musical Works Published by the firm of John Walsh during the years 1721–1766*, London, 1968:
  - No. 1450 The Favourite Songs in the Opera Call'd *Tito Manlio*  
London. Printed for I. Walsh, & c.  
*Public Advertiser*, May 8, 1756.  
Composers named are Abos and Lampugnani.  
Republished in *Le Delizie dell'Opere*, vol. VIII, pp. 86–105.
  - No. 522 The Favourite Songs in the Opera Call'd *Creso*  
London. Printed for I. Walsh, & c.  
*Public Advertiser*, April 27, 1758.  
Pasticcio. Composers named are Abos, Potenza, Bertoni, and Cocchi.
  - No. 1129 The Favourite Songs in the Opera Call'd *Nerone*  
London. Printed for I. Walsh, & c.  
*Public Advertiser*, Dec. 8, 1753.  
Pasticcio. Composers named are Pescetti, Cocchi, Galuppi, Hasse, Abos, and Rinaldo da Capua.  
Republished in *Le Delizie dell'Opere*, vol. VI, pp. 22–47 and vol. IX, pp. 160–3.
  - No. 969 Love in a Village. A Comic Opera  
As it is Performed at the Theatre Royal in Covent Garden.  
The Music by Handel Boyce, Arne Howard Baldon Festing Geminiani Galuppi Giardini Paradies Agus Abos For the Harpsichord, Voice, German Flute, or Violin.  
London. Printed for I. Walsh, & c.  
*Public Advertiser*, Dec. 20, 1762... Feb. 5, 1763.
- 23. Two later editions of *Love in a Village* appeared in 1795 (printed for R. Birchall, London) and in 1797 in *The Piano-Forte Magazine*, vol. I, No. 9, London.
- 24. Cf. *Catalogue of Manuscript Music in the British Museum*, I, II, London, 1964, and *Catalogue of the King's Music Library*, II, London, 1929.
- 25. Paisiello entered Sant'Onofrio at the age of 14 and studied first with Francesco Durante, then with G. Abos and Carlo Cotumacci.
- 26. Cf. DI GIACOMO, op. cit., I, p. 104: "Francesco Azzeppordi (sic!). Entrato a convittore nel 1763, 15 ottobre, esce nel 1767".

The same “Rollo” records other Maltese students:

Francesco Agius – Maltese. Entra nel 1763. Se ne va dopo qualche mese.

Giuseppe Agius – Inglese (sic), cattolico. Entra a 1° sett. 1767.

Francesco Billion, maltese – Entra a 9 luglio 1765. Licenziato dal Governo in agosto 1767.

Giuseppe Penna, maltese, per convittore – Entra a 25 apr. 1763. A 4 maggio 1767 è stato licenziato dopo carcerato come incorreggibile.

With the exception of Paolino Vassallo (1853/1923) who studied in Paris, nearly all the Maltese composers were students of the Neapolitan Conservatori: Benigno Zerafa (1726/1804), who studied at the Poveri di Gesù Cristo and Pietro Paolo Bugeja (1761/1828), another student of Sant’Onofrio, Emanuele Galea (1790/1850), Emanuele Muscat (1790/1837), Alessandro Curmi (Valletta, 1801/Naples, 1857) and Paolo Nani (1814/1904), all pupils of Nicola Zingarelli (1752/1837) at the Collegio di S. Sebastiano, more or less in the same years which saw there, with the same master, an exceptional student: Vincenzo Bellini.

The activity of so many Maltese students who, after finishing their studies, returned home to be engaged in the churches or orchestras, and in their turn became teachers, implied a continuous circulation of any sort of material connected with musical studies, such as textbooks, exercises, compositions of colleagues and masters, libretti, etc. In the Mdina collection we find manuscript compositions by Salvatore Rispoli, last maestro di cappella at Sant’Onofrio in 1793–97, and by Giacomo Insanguine (1728/1795), known as Monopoli from his home-town near Bari, teacher at Sant’Onofrio as well.

Sant’Onofrio seems to be involved with Maltese music and musicians more often than the other Conservatori. Among the recent acquisitions of the Mdina Cathedral Museum there are two sets of “Partimenti”, typical products of the Neapolitan School, which owed its fame not only to the artistic achievements of its best students, but also to the theoretical production and didactic methods of its maestri di cappella.

As Di Giacomo explains:

La scuola musicale era divisa in tante classi, che s'intitolavano *degli elementi* (solfeggio compreso), *del canto*, *dei partimenti* – ch'erano esercizi sul basso cifrato e non cifrato per accompagnar le voci al cembalo o sugli organi – e *del contrappunto*.

V'erano, ancora, classi per i strumenti da fiato o a corda – e pel canto ve n'erano pe' soprani, per i contralti, pe' tenori e per i bassi.<sup>26</sup>

The “Partimenti” were used for the study of harmony, before the student was initiated to counterpoint, which eventually led to the study of the fugue, the hardest of contrapuntal forms. The master wrote the basses to be harmonized by his students as a daily practice. These exercises were often collected and used over and over again by generations of students. Still famous up to recent times were the “partimenti” of Fedele Fenaroli (1730/1818), one of the greatest teachers of the Neapolitan School, who devoted his energies almost exclusively to didactic activity.<sup>27</sup> The two sets of the Mdina collection come from

26. DI GIACOMO, op. cit., I, p. 88.

27. Fenaroli was primo maestro di cappella in the Conservatorio di S. Maria di Loreto from 1777 to its amalgamation with Sant’Onofrio in 1797, and afterwards in the united school.

the Sant'Onofrio environment. One is by Carlo Cotumacci (c.1709/1785), already mentioned as one of Azopardi's masters, who taught there from 1755 to his death; the other is by Insanguine, who studied with Girolamo Abos and succeeded Cotumacci at Sant'Onofrio.

It may be interesting to quote an example which shows the presence of the School even in the use of certain characteristic terms of the Conservatori. Among Azopardi's works there is a *Laudate pueri con Ripieni a Flotta* (1786) and the antiphon *Sacerdos et Pontifex* (1780) "fatto a flotta". As both Florimo and Di Giacomo refer:

La *flottola* – forse da *frottola*, forse dalla corruzione dialettale di *frotta* – era quel canto e coro che, in comitiva di dieci o quindici, a *frotte*, i figlioli dei Conservatori napoletani eseguivano, quasi correndo, davanti alle processioni in onore di santi. Cantavano, accompagnandosi con violini e trombe, speciali canzonette in lode loro... La musica della frottola doveva essere composta, specie per la processione di S. Gennaro (in maggio), da un primo alunno del Conservatorio.<sup>28</sup>

Sant'Onofrio was also the school of one of the many virtuosi produced by the Conservatori in the XVIII century: don Gaetano Marino, contralto at St. Paul's cathedral in Mdina since 1776.<sup>29</sup>

From what has been said so far, it is evident that an exhaustive evaluation of Maltese music should be conducted on the main line of the close link between the Neapolitan School and the generations of Maltese musicians who were educated there until the end of the XIX century. It is not the purpose of this short survey to attempt such an evaluation. Its only aim is to provide an historical background to the Catalogue, focusing some points of interest for further research.

Indeed, before final conclusions can be drawn, a huge amount of musical scores will have to be scrutinized and catalogued, among which are many operas and symphonic works by the Nani's and the Vella's, generations of musicians belonging to the two families who for a long time played a major role in the musical life of Malta.

The Maltese section of the present Catalogue consists basically of sacred music written for St. Paul's cathedral in Mdina by the two prominent musicians of the XVIII century who were active exclusively in Malta: Benigno Zerafa (1726/1804) and Francesco Azopardi (1748/1809), both chapel masters in St. Paul's.

Their masses, psalms, and hymns have a close resemblance in style and form to analogous Neapolitan works, though bearing a personal mark, and, in some cases, exhibiting quite an independent and original evolution.

The other two outstanding Maltese composers of the century, Girolamo Abos and Nicolò Isouard, as has already been evidenced, were active on the Continent, not in Malta, so their works are almost entirely cut off from the truly Maltese musical achievement.

28. DI GIACOMO, op. cit., 1, p. 49. Cf. also FLORIMO, op. cit., 2, p. 76 (n.): "Chiamavasi *Flotta* il coro, perchè veniva eseguito da un grandissimo numero di alunni corruzione di Frotta e Frottola."
29. The above mentioned "Rollo dei figlioli" of Sant'Onofrio records: "Gaetano Marino, di Morcone, eunucco – Entra il 27 gennaio 1766". DI GIACOMO, op. cit., 1, p. 111. The Neapolitan tradition of the castrati has famous names like Farinelli, Caffarelli, Gizziello, whom we find in any European theatre always surrounded by enthusiasm, honours and curiosity. The greatest and unrivalled singing-teacher of the XVIII cent. also belongs to the Neapolitan School: Nicola Porpora (Naples, 1686/1766), maestro in Sant'Onofrio from 1715 to 1722, and again, succeeding G. Abos, in 1760–61.

## MALTESE MUSIC: ITALIAN AFFILIATION AND ORIGINAL ACHIEVEMENTS

On the other hand, it must be stressed that the Italianate opera produced in Malta in the XIX century shows musical and cultural links with the main artistic trends of contemporary Europe. It is remarkable that only in one case is Maltese history chosen as subject-matter of an opera: *I Cavalieri di Malta* (1880) by Antonio Nani (1842–1929). The great majority of libretti range from British literature - like Alessandro Curmi's *Rob Roy* (1832) taken from Scott's novel – to Italian subjects like *Il Proscritto di Messina* (1843) by the same Curmi, and *Agnese Visconti* (1889) by Antonio Nani, taken from the historical novel *Marco Visconti* by Francesco Domenico Guerrazzi.

A significant example for an idea of the cultural identity of Malta in the XIX century may be a "Gran Coro" by Dr Paolo Nani (1814/1904): *Inghilterra per sempre* (1847), which has the sub-title "Grido del popolo maltese in occasione dell'arrivo di S. Ecc. l'Onor. R. More O'Farrell, Governatore Civile di Malta. 18.12.1847. Versi del Dr. Giovanni Antonio Vassallo". This was a "cry" uttered in Italian to exhort the British presence on the Maltese Islands. Then new chapters were added to the *Storia di Malta* (1854), by the same G.A. Vassallo, which could be echoed by another Paolo Nani (1906/1986) with his *Malta War Symphony* (1944).

Today we are left with the task of individuating and defining the Maltese musical tradition within the context of the common European cultural heritage.

# CHAPTER IV

## AZOPARDI'S TREATISE *IL MUSICO PRATICO\**

MATTEO SANSONE

1. When Francesco Azopardi left Naples, in 1774, on the invitation of the bishop of Malta, to take up the post of organist in St. Paul's, he surely expected a quiet career in his peaceful Island which would give him ease and time for his studies. But it was not until 1804, five years before he died, that he was appointed maestro di cappella of St. Paul's Cathedral, after the death of Benigno Zerafa, chapel master since 1744, though Azopardi had been actually carrying out his colleague's functions for a long time.

So, for thirty years, Azopardi was simply the organist of St. Paul's and *coadiutore* of Zerafa, becoming chapel master of St. John's, Valletta, when Isouard left for France, and eventually of both churches.

A shy, good-natured, simple man, Azopardi never cared for worldly rewards but committed his whole life to the service of the religious community, writing music for the church, performing it, and teaching singers and young composers. Meanwhile he pursued his own cultural interests reading often from Italian, French and Latin authors; he refined his style of composition, sometimes rewriting his early works; he elaborated through the years a theoretical work on harmony and counterpoint which would combine his Neapolitan musical education with his XVIII century enlightened aesthetic views. It was therefore much to his satisfaction, no less than a pleasant surprise, as he had had no part in the matter, that his treatise *Il Musico Pratico* was translated into French and published in Paris in 1786, advertised and accepted as the best textbook based on the principles of the *Conservatoires d'Italie*. That must have pleased him most, and it certainly was one of the motives which determined Azopardi to write a new and enlarged version of the work to be published in Malta.

None of his many masses and psalms, nor his oratorio, were ever heard in France, but his *Musicien Pratique* was well received and adopted in the newly-founded Conservatoire of Paris (1795) owing to the authoritative support of Grétry.

RISM records 28 copies of *Le Musicien Pratique*, preserved in the libraries of Europe and the United States, to which three more must now be added: one more copy of the French edition and the original manuscripts of the two versions of Azopardi's treatise, all of them belonging to the National Library of Malta.

The two manuscripts are different in size and number of pages; they will be hereafter referred to as *Il Musico Pratico I* and *Il Musico Pratico II*.

*Il Musico Pratico I*, MS 328 bis, has 210 pages, cm. 27,5 X 20. It is a bound volume

\* The composer wrote his surname with one z in all his works. *Azzopardi* is a XIX century spelling.

## AZOPARDI'S TREATISE *IL MUSICO PRATICO*

which seems to have been brought back to Malta from Spain. On the first page a different hand wrote: "questa Legatura e la Inquadersione fu fatta in Valenza di Spagna".

The title reads:

*Il Musico Pratico / Che conduce lo Studente per l'arte / del Contropunto / insegnandogli la maniera / di poter comporre con esattezza / varie specie De' Contropunti / Opera di Francesco Azopardi Maestro di / Cappella Maltese / dedicata / a / Sua Eccellenza / Il Sig: D. Vincenzo Vergadà y Ribera / Cavaliere del Ordine di S.<sup>n</sup> Giovanni Gerosolimitano*

There is no indication of the date of composition. A clue to an approximate dating might be a line of Azopardi's preface where he refers to the period spent in Malta by the Spanish nobleman Vincenzo Vergadà y Ribera to whom the work is dedicated:

"La singolare bontà che V.E. si è compiaciuta di mostrarmi, mentre si trovava in Malta, mi da oggi il coraggio di offerirle questo mio lavoro come testimonianza della mia grata riconoscenza."

Vergadà's presence in Malta is documented on 23 May 1786, though it is not clear how long he stayed in Malta. In his *Biographie Universelle* Fétis suggests 1760 as the year of "publication" which is obviously wrong since Azopardi was then only twelve.<sup>1</sup>

*Il Musico Pratico II*, MS 1153, has 353 pages, cm. 31 x 21. It is one volume divided into four books. On the first page in red ink: "Presented by Dr. Angelo Mizzi / 10/6/25".

The title reads:

*Il Musico Pratico ossia Guida che / conduce lo Studente nell'arte del / Contrappunto / Opera divisa in quattro libri di / Francesco Azopardi Maltese / Maestro di Cappella nella Chiesa / Cattedrale di Malta*

The titles of the four books are:

- Libro I: Del Contrappunto in Generale
- Libro II: Del Contrappunto artificiose
- Libro III: Situazione del Basso
- Libro IV: Regole di buon gusto

The manuscript is not dated, but it can be assumed that the work was finished late in 1808, that is a few months before Azopardi died. Evidence is supplied by a manuscript of ten folios belonging to the Mdina Cathedral Museum: *Elogio del Signor Francesco Azzopardi Maltese / Maestro di Cappella / nella S. Madre Arcivescovile Chiesa / Catedrale di Malta / morto il di 6. Febraio 1809* (ACM, Miscellanea 430, ff. 1–8, donated by the Portelli Family and identical to the version extant at the Carmelite Priory, Mdina,

1. FÉTIS, F.J., *Biographie Universelle des Musiciens*, 1, 2<sup>o</sup> ed., Paris, 1889, p. 178: "AZOPARDI (François), maître de chapelle à Malte, vers le milieu du dix-huitième siècle, a écrit beaucoup de musique d'église, mais il est plus connu par un traité de composition qu'il publia en 1760 sous ce titre: *Il Musico Pratico*". Fétis simply accepts the wrong date first suggested by Choron and Fayolle in their *Dictionnaire historique des Musiciens*, Paris, 1810–11, 1, P. 34: "Azopardi (Fr.), maître de chapelle à Malthe, outre un grand nombre d'oeuvres de differens genres, a donné, vers 1760, un petit traité de composition, sous le titre de Musico pratico, qui a été traduit en français, augmenté de quelques notes et publié à Paris, chez Leduc, père, en 1786, par M. Framery".

by Fra Andrea Tanti who recited the *Elogio*). However little reliable this encomiastic summary of Azopardi's life and artistic achievement may be, it provides useful information in addition to the too scanty data we have about the composer.

The orator writes:

"... sin da molti anni andava formando un opera egregia, la quale felicemente *pochi mesi compì pria di lasciarci per sempre*: porta questa per titolo = *Il Musico pratico...* Qual onore non riuscirebbe alla patria il darlo alle stampe, com'ei bramava, e già ne prendeva le misure, ed i mezzi..."

Libro IV finishes on p. 330; from p. 331 follows a dissertation:

*Disertazione sulla risoluzione della quinta falsa in  $\frac{6}{4}$ . rivolto dell'armonia di  $\frac{5}{3}$ .*

From p. 346 to p. 353 there is a second dissertation:

*Disertazione sulla musica greca.*

The French edition has this title:

*Le Musicien Pratique, ou Leçons qui conduisent les Elèves dans l'art du Contrepoint, en leur enseignant la manière de composer correctement toute espèce de Musique; Ouvrage composé dans les principes DES CONSERVATOIRES D'ITALIE, & mis dans l'ordre le plus simple & le plus clair, Par Il Signor Francesco Azopardi, Maître de Chapelle de Malthe.*

*Traduit de l'Italien, par M. Framery, Sur-Intendant de la Musique de Monseigneur Comte d'Artois; avec des Notes du Traducteur pour en faciliter l'intelligence.*

A Paris, chez Le Duc, 1786.

2 vols. in 8° bound together: *Tome I*, containing the text; *Tome II*, containing the examples. This arrangement is different from the original manuscript where, more logically, the examples are included in the text.

Why and how did Azopardi's treatise come to be published in Paris, one of the European capitals of music?

We can explain why but there is no information as to the way the manuscript got there from Malta. Azopardi himself knew nothing about the whole matter until the French translation was published. In the preface to *Il Musico Pratico II* he states:

... m'indussi sono molti anni a formare le regole del Contrappunto, le quali riconosciute vennero dalle persone intelligenti per utili e vantaggiose alla studiosa Gioventù, in guisa che, *senza mia intesa*, furono tradotte non solo nell'idioma Francese, ma pur anche date alle stampe nell'anno 1786.

Whether it was Piccinni, Azopardi's friend, then in Paris, who recommended the work to Framery, Sacchini or any other Italian artist, or else the manuscript somehow arrived from Spain to Paris and Framery was only too happy to lay his hands on it, is useless speculation.<sup>2</sup>

2. *Il Musico, Pratico I* has progressive numbers beside each musical example, added with a red pencil by a different hand, which correspond to the numbers of the examples in the second tome of Framery's edition, a circumstance which might suggest that *Il Musico Pratico I* was the original from which the French translation was made.

Nicolas Etienne Framery (Rouen, 1745/Paris, 1810), editor from 1770 to 1778 of the *Journal de Musique*, was an active partisan of Italian music in France. He strongly opposed Gluck and supported the Italian composers whose operas he had often translated and adapted for the Parisian theatres.

In 1775 Sacchini's *L'Isola d'Amore* (1766), translated by Framery as *La Colonie*, was given successfully at the Comédie-Italienne and Fontainebleau; another opera by Sacchini, *Olimpiade*, was translated and performed in October 1777 in both places.<sup>3</sup> Giovanni Paisiello also had one of his operas adapted by Framery: *Il Barbiere di Siviglia* (1782), which was presented at Versailles on 14 Sept., 1784, in French, with the original dialogues by Beaumarchais.

*Le Musicien Pratique* was launched in France not just as the work of “Francesco Azopardi Maître de Chapelle de Malthe” but as an “Ouvrage composé dans les principes DES CONSERVATORIES D'ITALIE”, a point which Framery makes even clearer in the “Préface du Traducteur” where he discusses the difference between the French and Italian methods of composition:

L'Art de la Composition est le même en France, en Italie, en Allemagne, mais on a en France une manière de l'enseigner différente des autres Pays. Le système de la Basse-fondamentale introduit par Rameau, adopté par plusieurs Maîtres & par plusieurs Ecrivains didactiques, est ce qui constitue cette différence.... On a publié en France beaucoup de Traité d'Harmonie; on ne connaît dans les autres Pays que des méthodes de Composition. Ces deux études sont différentes: l'une s'occupe davantage de la théorie, l'autre n'est consacrée qu'à la pratique. Par la méthode des Italiens à force d'employer l'harmonie, on parvient à la connaître; par celle des François, on la connaît d'abord, & on l'emploie ensuite comme on peut. Il est aisément maintenant de juger laquelle mérite la préférence.

Le Traité dont j'offre au Public la Traduction, m'a paru le plus clair, le plus méthodique de tous ceux que j'ai lus: les principes y sont rangés dans l'ordre adopté par les Conservatoires de l'Italie, & la méthode qui a formé les grands Hommes dont nous admirons aujourd'hui les excellens Ouvrages, ne m'a pas paru à dédaigner. Je n'en connais point de plus complète & pourtant d'aussi précise.<sup>4</sup>

So the publication of such a work came to be another blow in the *querelle* which opposed French to Italian music. The challenge was for once moved on to the very ground which the French party considered the safest to defend: not a new opera but a treatise of harmony and counterpoint which was suggested as being “practical” and more useful than the abstract systematizations of French theorists.

Framery had secured a powerful ally in his enterprise, André Ernest Grétry (Liège, 1741/Montmorency, Paris, 1813), who, after studying in Rome and Bologna, had settled

3. Antonio Sacchini, born in Florence in 1730, had studied harmony and counterpoint at S. Maria di Loreto, Naples, under F. Durante, together with Jommelli, Piccinni and Guglielmi. He died in Paris on 6 October 1786, a few weeks before *Le Musicien Pratique* was published.
4. As a critic Framery was more enthusiastic than fully competent. In the section on the fugue we find a revealing note about the *stretto* with which he was not at all familiar: “Je n'ai pu trouver dans les Ouvrages d'aucun Auteur Français sur la Musique, pas même dans le Dictionnaire de Rousseau, le mot qui répondit à celui de stretta, ni qui en donnait l'idée; c'est pourquoi je l'ai conservé. Il porte avec lui l'image d'un *rapprochement, d'un abrégé*. Cette difette de mots, prouverait au surplus que la chose n'est pas autant d'obligation que le dit ici l'Auteur”. AZOPARDI, *Le Musicien Pratique*, 1786, 1, p. 104(n.).

in Paris in the Autumn of 1767 and had since produced opéras comiques for the Comédie-Italienne with growing success. Grétry was at the top of his fame in France when he authorized the publication of Azopardi's treatise with his "Approbation":

J'ai lu par ordre de Monseigneur le Garde des Sceaux, un Manuscript ayant pour titre: *Le Musicien Pratique...*; & je crois que l'on peut en permettre l'impression d'autant que cet Ouvrage est le seul où des exemples excellents et bien écrits en Musique, sont joints à la théorie ordinaire des accords.

A Paris, ce 25 Octobre 1786<sup>5</sup>

Thanks to *Le Musicien Pratique*, the Neapolitan School was now represented in France with a theoretical treatise, besides having already the works of its best composers involved in the passionate controversies and prejudiced criticism which they had aroused along with enthusiasm and factitious support.

It had all started some thirty years earlier with *La Serva Padrona*, composed by Giovan Battista Pergolesi in the year 1733. The performance of that intermezzo between the acts of Lulli's *Acis et Galatée* at the Opéra on 1 August 1752 had caused the *Guerre des Bouffons*, the struggle between the defenders of French tragédie-lyrique and the supporters of Italian opera buffa, fought out in some 60 pamphlets published between 1752 and 1754. The famous intermezzo, first given in Paris in 1746, had returned there after touring the main theatres of Europe, staged by the company of the impresario Eustachio Bambini (Pesaro, 1697/ 1770). After the great success, Bambini continued his activity until March 1754 when it was brought to an end by order of the king who, in so doing, intended to stop a *querelle* which had gone far beyond the limits of an artistic controversy.

After the tremendous success of *La Serva Padrona*, the Italian style was held up by Grimm, Rousseau and other Encyclopedists as a model to be opposed to the old-fashioned French style of Rameau, whose *Castor* and *Pollux* had been revived in 1754 to counterbalance the success of Pergolesi's intermezzo.

Italian competition was in no way limited to the operatic field; it was also extended to church music. In 1753, at the Concert Spirituel in Paris, Pergolesi's *Stabat Mater* was performed with great success thanks also to the extraordinary skill of the soprano Caffarelli (Gaetano Majorano), expressly invited from Naples "to gratify the curiosity of the Dauphiness" as Dr. Burney puts it in his *History*.<sup>6</sup>

A new phase of the old *querelle* started with the arrival in Paris of Niccolò Piccinni (Bari, 1728/Passy, Paris, 1800). After studying 12 years at Sant'Onofrio under L. Leo and F. Durante, and establishing his reputation as an opera composer in Italy, Piccinni arrived in Paris in 1776, invited by the valet de chambre of Louis XV, J.B. de La Borde.<sup>7</sup>

5. AZOPARDI, *Le Musicien Pratique*, p. 124. It is interesting to compare this favourable judgement with quite an opposite view expressed fifty years later by Féétis, himself a theorist, in his *Biographie Universelle* (1835–44): "C'est un ouvrage médiocre, où les exemples sont faiblement concus et mal écrits". FÉETIS, op. cit., 1, p. 178.
6. BURNEY, C., *A General History of Music*, New York, 1957, 2, p. 971.
7. Jean Benjamin de La Borde (Paris, 1734/1794); French violinist and composer, pupil of Dauvergne (violin) and Rameau (composition). De La Borde actually started the negotiations which were concluded by the Neapolitan ambassador in Paris, marquis Caracciolo, with the assent of queen Marie Antoinette to whom Piccinni was later to give singing-lessons.

Piccinni arrived two years after Gluck with whom the French seemed to have found again the national pride and the enthusiasm of Rameau's heyday. Piccinni was soon played off against Gluck, before he could realize what he was expected to stand for and despite the fact he had nothing against his "rival".

Charles Burney, the European theatre-goer, writes in his *History* about Piccinni's impact on the French public:

This admirable composer, the delight and pride of Naples, as Gluck of Vienna, had no sooner erected his standard in France, than all the friends of Italian Music, of Rousseau's doctrines, and of the plan if not the language, of Metastasios dramas, enlisted in his service. A furious war broke out, all Paris was on the *Qui vive?* No door was opened to a visitor, without this question being asked previous to his admission: *Monsieur! estes vous PICCINISTE ou GLUCKISTE?*<sup>8</sup>

The choice of the libretti Piccinni was asked to set is significant: old texts by Quinault, first set by Lulli, which Marmontel rearranged in order to have old vats filled with new, imported wine. On 27 January, 1778 Piccinni had his debut at the Opéra with *Roland*, and on 22 February, 1780 followed *Atys* which was given again 64 times until 1792.

Such were "les grands Hommes dont nous admirons aujourd'hui les excellens Ouvrages", to whom Framery referred in his Preface; and Azopardi's *Le Musicien Pratique* relied on their authority to assert itself as an Italian handbook competitive with French treatises of harmony. When Framery wrote that, of all French treatises, "pas un jusqu'ici n'a paru suffisant, n'a réuni tous les suffrages", he had in mind not only Rameau's old *Traité d'Harmonie* (1722), but the more recent works by Rameau's most faithful follower, the Abbé Pierre-Joseph Roussier (1716/1790), who had written *Traité des accords et de leur succession, selon le système de la basse fondamentale, pour servir de principes d'harmonie à ceux qui étudient l'accompagnement du clavicin avec une méthode d'accompagnement*, Paris, 1764, followed by its complement *L'Harmonie pratique, ou exemples pour le Traité des accords*, Paris, 1775. Roussier had also a share in the controversial work published in 1780 by J.B. de La Borde: *Essai sur la Musique ancienne et moderne*, Paris, 4 vols. in 4°, which Fétis labels as "un chef-d'oeuvre d'ignorance, de désordre et d'incurie".<sup>9</sup> The work contained strongly biased criticism against all musical and theoretical works which apparently did not follow the systems of Rameau and Roussier, Italian works being mostly suspected of heresy.

Burney in his *History* takes sides in the dispute and censures de La Borde's vicious attacks:

M. de la Borde gives us his musical creed in pretty plain terms,... in answer to a remark of M. Jamard, who expresses his surprize, that "the Italians without any formal system, compose better Music than the French, who are in possession of the true principles of harmony." This M. de la Borde is so far from granting, that, on the contrary, he is certain the French music, with respect to counterpoint, is infinitely superior to the Italian; and that the Italians surpass the French in nothing but dramatic Music, which is not like other Music, subservient to the laws of counterpoint! – "We will allow", continues he, "that

8. BURNEY, ibid., p. 973.

9. FÉTIS, op. cit., 2, p. 26.

the Italians are superior to us in *melody*; but they in return must grant, that with respect to *harmony* we write in a manner superior to them in correctness, purity, and elegance. What! superior to Leo, Feo, Durante, Abos, Jomelli, Caffaro, and Manna. But neither melody nor harmony, alone, can constitute good Music, which consists in the union of both.<sup>10</sup>

A few years after de La Borde's *Essai*, French students were offered a textbook of harmony and counterpoint from that very country, Italy, where such things were expected to be only imperfectly practised.

The fortune of *Le Musicien Pratique* lasted long after the heat of the idle aristocratic *querelle* was cooled down by the violent storm of the Revolution. The unlucky de La Borde was guillotined on 22 July 1794, five days before the fall of Robespierre! In 1795 the Conservatoire of Paris was established by the Convention Nationale and *Le Musicien Pratique* was adopted for the study of composition.

2. Early in the XIX century Azopardi's treatise found a new, more experienced editor in Alexandre Etienne Choron (1771/1834), a learned musician and theorist who translated and edited several Italian and German works.

He took interest in *Le Musicien Pratique* as early as 1804 when he first published *Principes d'accompagnement des Écoles d'Italie, Extraits des meilleurs Auteurs: Leo, Durante, Fenaroli, Sala, Azopardi, Sabbatini, le père Martini, et autres. Ouvrage Classique servant d'introduction à l'étude de la composition*, compiled in association with the Italian composer Vincenzo Fiocchi (1767/1843), a pupil of Fenaroli at the Conservatorio della Pietà dei Turchini, Naples and of G.B. Martini in Bologna, active in Paris since 1802. Indeed the names in the title show the authors' exclusive concern with the Neapolitan and the Bolognese Schools. The inclusion of the Maltese Azopardi was motivated by the established reputation of his treatise as based on "les principes des Conservatoires d'Italie". Choron and Fiocchi may have known that Azopardi had studied in Naples from Nicolò Isouard who, by 1804, had already made a name as a successful opera composer of the Neapolitan school.

Only three examples are quoted from *Le Musicien Pratique* but Choron was already planning a new revised edition of Azopardi's treatise which would be published many years later.<sup>11</sup>

There seem to be few extant copies of this edition, one of which is owned by the Bibliothèque Royale Albert 1<sup>er</sup> of Bruxelles. It is a 4° volume of 100 pages with the title:

Le Musicien Pratique, ou Leçons graduées, qui conduisent les élèves dans l'étude de l'harmonie, de l'accompagnement et de l'art du contre-point, en leur enseignant la manière de composer correctement toute espèce de musique. Ouvrage composé dans les principes des Conservatoires d'Italie, Par il Signor Fr. Azopardi, Maître de Chapelle de Malte. Traduit de l'Italien par feu M. de Framery, Surintendant de la Musique de Monseigneur Comte d'Artois. Nouvelle Édition, revue, corrigée et mise en un meilleur ordre, Par M. Choron, Membre

10. BURNEY, *ibid.*, p. 981.

11. He writes in the "Observations de l'Éditeur" about his edition that "préparée depuis plusieurs années, diverses circonstances ont retardé la publication".

de la Légion d'Honneur, ex-Directeur de l'Académie Royale de Musique, Directeur de l'École Royale et Spéciale de Chant.

A Paris, chez l'Éditeur, A l'École Royale et Spéciale de Chant

The absence of a date and the inaccuracy of J.F. Fétis, who successively gives three different years of publication of the work, have caused confusion to the point of inferring that Choron's edition may have had a reprint.

In the *Biographie Universelle* (1835–44), vol. II, under CHORON, *Le Musicien Pratique*, no. 15 of the “liste chronologique des ouvrages composés ou publiés par Choron”, is dated 1816. In vol. I, under AZOPARDI, and in vol. III, under FRAMERY, the year of publication is indicated as 1824. In his earlier work *La Musique mise à la portée de tout le monde*, Paris, 1830, Fétis includes Azopardi's treatise in a “Catalogue systématique des Principaux Ouvrages Français sur les diverses parties de la musique” with the entry: “AZOPARDI (François). *Le Musicien pratique ... Paris, 1786. – Le même, nouvelle édition, revue, corrigée et mise dans un nouvel ordre, par Choron. Paris, sans date (1825), 1 vol. in-4*”.

No less discord exists among modern reference works. While Eitner's *Quellen-Lexikon* (1959) simply records the title of the Brussels copy without any date, Riemann's *Musik Lexicon* (1959) suggests the date “1818”. More recently *Die Musik in Geschichte und Gegenwart* (2000) and the *New Grove Dictionary of Music and Musicians* (2001) have both 1816 and 2/1824.

The Brussels copy provides internal evidence which would suggest an approximate dating between 1821 and 1824.

Choron's qualifications on the title-page, “ex-Directeur de l'Académie Royale de Musique” and “Directeur de l'École Royale et Spéciale de Chant”, exclude 1816 because Choron left the Académie in the early months of 1817 when he also became director of the École Royale de Chant. Moreover, Choron adds an appendix “Ouvrages à consulter dans l'étude de la composition” where he mentions many composers and theorists, among whom Méhul who is understood as no longer living: he died on 18 October 1817.

In the same appendix, discussing the respective merits of some treatises of harmony, Choron writes:

On trouvera dans celui de M. Reicha d'excellens détails de pratique; lorsque cet habile professeur et M. Fétis, son collègue à l'École royale de Musique, auront publié leurs traités de contrepoint et de composition, les élèves y trouveront d'excellens guides dans leurs études.<sup>12</sup>

Antonin Reicha published his treatise of harmony in 1816, became professor of counterpoint and fugue at the École royale de Musique in 1818 and published his *Traité de haute composition musicale* in 1824. Fétis became professor in 1821 and his *Traité du contrepoint et de la fugue* was published in 1824 as well.

As to the denomination “École royale de Musique”, the Conservatoire National Supérieur de Musique de Paris, established in 1795, was given that name in 1816, under the Restauration, and kept it until 1822 when it was renamed Conservatoire Royal de Musique et de Déclamation.

12. AZOPARDI, *Le Musicien Pratique*, ed. by Choron, p. 99.

Choron's edition presents significant differences from Framery's translation. Instead of appearing in two separate volumes, text and examples are unified, rearranged and "modernized", as Choron explains in the "Observation de l'Editeur":

J'ai réuni le tout en un seul volume, dans lequel les exemples sont placés à côté du texte. J'ai fait en outre quelques changements dans l'ordre des matières: j'ai placé dans une première partie tout ce qui est relatif à l'harmonie et à l'accompagnement, tant du chant que de la basse, et dans la seconde tout ce qui a rapport au contre-point et à la composition; objets que l'auteur avait, selon un ancien usage, entremêlés et confondus sous la dénomination unique de contre-point. Il résulte de la nouvelle disposition, qui d'ailleurs est conforme aux usages modernes, beaucoup plus de facilité et de clarté.

For such re-arrangements the editor received the favourable opinion of Isouard who had been well acquainted with the dead Maltese master:

Nicoló Isouard, élève d'Azopardi, n'en employait pas d'autre pour ceux auxquels il donnait ses soins; je lui avais communiqué les rectifications que j'y avais introduites, il les avait complètement approuvées.

In his editions Choron inserted references to other authors, considering it profitable for the student to derive elements of instruction from different schools. *Le Musicien Pratique* contains four references to Albrechtsberger's *Méthode élémentaire de composition* for further examples of different species of counterpoint, and one to Sala's models for the fugue.<sup>13</sup>

In the appendix "Ouvrages à consulter..." Choron recommends once more Albrechtsberger's *Méthode*

Le petit traité élémentaire d'Albrechtsberger peut être fort utile aux commençans: il est suffisamment développé. J'en ai publié une traduction, que l'on fera bien de consulter. C'est le premier ouvrage dont l'étude doit succéder à celle d'Azopardi: on y verra les mêmes objets sous un point de vue différent, et il disposera à des études plus approfondies.<sup>14</sup>

With Choron's edition of *Le Musicien Pratique*, Azopardi's treatise was definitely established as a minor but respectable textbook among the great number of similar works produced in the late XVIII century, and a few of its examples were still being quoted in major works of the following century.

Choron himself referred to it in one of his last editorial works: *Méthodes d'harmonie et de composition à l'aide desquelles on peut apprendre soi-même à accompagner la basse chiffrée et à composer toute espèce de musique par J. G. Albrechtsberger*, Paris, 1830, 2 vols. in 8°, one of text and the other of musical examples. In vol. I,<sup>15</sup> p. 92 (n.) we find:

13. Choron had edited in French two works of the Viennese theorist Johann Georg Albrechtsberger (1736-1809): *Méthode élémentaire de composition...*, Paris, 1814, and *Méthode d'accompagnement selon les principes des écoles d'Allemagne*, Paris, 1815.

In 1808 he had assembled a huge amount of material from different sources in *Principes de composition des écoles d'Italie*, including the translation of *Regole del contrappunto pratico di Nicola Sala Napolitano...* (1794).

14. AZOPARDI, *Le Musicien Pratique*, ed. by Choron, p. 99.

15. Quoted from the English edition of 1834.

For the explanation of the positive notions relative to the usual practice of accompaniment, or the art of placing harmony on a subject considered as air or as base, see ... the *Musicien Pratique*, by Azopardi, new edition, p. 15 & c.<sup>16</sup>

In 1835 a *Cours de contrepoint et de fugue* was published in Paris under the celebrated name of Luigi Cherubini, who was only responsible for the musical examples of all the species of counterpoint, imitations, canons and fugues.<sup>17</sup> Among quotations from Marpurg, Martini, Albrechtsberger, we find two examples from *Le Musicien Pratique* in Vol. I, Ch. XIX,<sup>18</sup> "Imitations for three and four voices": "Azopardi, a Maltese composer, has made use of two subjects on which the student may endeavour to place all sorts of imitations".

We find again the two *canti fermi* and the examples of imitations in three and four parts in an English work: *A Treatise on Counterpoint, Canon and Fugue based upon that of Cherubini*, Oxford, 1869, by F.A. Gore Ouseley (1825/1889), Professor of Music at Oxford in 1855. *Le Musicien Pratique* was not expressly mentioned in Cherubini's treatise, whereas Ouseley quotes it with the supposed date of the original: "Il musico pratico, Francesco Azopardi, 1760".<sup>19</sup>

As late as 1901 the two *canti fermi*, "consacrés par l'usage", are quoted in the *Traité de Contrepoint et de la Fugue* by Theodore Dubois (1837/1924), professor of composition and, later, director of the Conservatoire of Paris.

3. Many years before Choron rearranged the first edition of *Le Musicien Pratique*, Azopardi himself had revised and improved his work. Though consisting basically of the same theoretical material, the two manuscript versions of the treatise differ greatly in reflecting the cultural background and the psychological attitude of the author.

Like all Neapolitan-educated composers, Azopardi is first of all a good craftsman who has learnt his job "empirically", day by day, from his master, and knows exactly how to handle a psalm or a Kyrie for four voices, how to set an aria, how to develop a fugue, and much more than that. Had he stayed in the lively and stimulating Naples of the Conservatori, Azopardi would have probably produced a score of Metastasian operas and a few opere buffe for a change, together with some cantatas for the Bourbons or S. Gennaro, the patron saint, like Abos did.

But he decided to go back to Malta and make his people benefit of all he had learnt

16. An interesting addition in vol. II exemplifies Choron's practice of inserting extracts from different works. From p. 107 to p. 113 there are: "Lessons of Figured Base. Extracted from the collection of Scores of D. Carlo Contumacci, Professor in the Conservatory of St. Onofria (sic!), Naples, To serve as Exercises in Thorough Base, and Themes in Composition".

The set of 80 "Partimenti" is the same of the Mdina collection manuscript mentioned in Ch. 3. The first three of them had also been inserted by Choron in *Le Musicien Pratique*, p. 27, presented as "quelques partimenti ou leçons de basse chiffrée extraites d'un bon auteur, pour servir d'application à tout ce qui précède".

17. From 1822 to the year of his death, 1842, Cherubini was Inspector-General of the Conservatoire. Féris, who dedicates ten pages of his *Biographie* to this "maître parfait", writes that "Cherubini ne songea jamais à écrire un traité dogmatique sur ces matières... Ce fut, je crois, Halévy qui eut la complaisance de se charger de cette tâche pour son maître". FÉTIS, op. cit., II, p. 263.

18. Quoted from the English edition of 1837.

19. OUSELEY GORE, F.A., op. cit., p. 106.

and all he could produce. Besides writing masses, sequences and psalms, Azopardi thought it necessary to supply his disciples with a clear, simple guide for their studies, and wrote his treatise. *Il Musico Pratico I* has a homely, parochial flavour: no scholarly or scientific abstractions, only few rules, many examples and short comments. The language is faulty and the spelling often wrong, the style is unpretentious. In the preface "A chi legge" Azopardi apologizes for his informal, confidential style of writing, and makes it clear that his work is exclusively directed to young learners who need such an approach.

The following passage is revealing of the good master's fatherly attitude towards his pupils:

Prima di dare principio a stendere le lezioni, s'avvertisce al compositore, che il contropunto, o sia il comporre non consiste solo in mettere consonanze, e dissonanze; nè anche in fare farragine di note, perchè questo solo non si chiama Contropunto, nè saper comporre ma sporcarsi carta; Onde si deve fare tutt'il possibile di fare la sua lezione Cantabile, e graziosa per essere chiamato Compositore, e non si deve stancare, quando il Maestro lo trattiene molto tempo sopra d'un Basso, nè lamentarsi, dicendo che il Maestro gli sta allungando il corso degii studi; ma se lo vede un po lungo lo ringrazia, perchè è segno che lo vuol insegnare perfettamente.<sup>20</sup>

A good craftsman need not have a philological and historical knowledge of his art. He relies on what he has heard at school and on his creative genius. So Azopardi is rather at a loss when he must produce definitions, when he theorizes. *Il Musico Pratico I* opens with this definition of counterpoint:

Il contropunto non è altro, che un'unione di più Voci, Strumenti di corda, e di Fiato, quali uniti insieme formano una certa melodia, che da piacere sommo all'uditore, e si dice Contropunto, perchè gli Antichi invece delle note, che al presepe si costumano, usavano i punti.

On p. 196, having to explain why florid counterpoint is so called, he states:

Il Contropunto Florido è così detto, perchè la disposizione delle parti, benchè sarà Composizione a 4<sup>o</sup> voci, sarà così allegra e cantabile, che in sentirla par che fiorisce; e queste parti per essere Contropunto Florido devono piuttosto avere del modo di cantare a solo, che del ripieno.

But when he must tell others what to do, then he is very clear and effective. Azopardi concludes his work with 16 "Avvertimenti per poter ben scrivere", from p. 202 to p. 210. No. 5 shows a typical attitude of the Neapolitan composers. When writing for the church they would make no difference in style between a mass and an opera seria from which they would borrow cadences, aria forms, and virtuoso embellishments. Azopardi writes:

Oltre che il Mro di Cappella è obbligato adattare la sua Composizione secondo la forza delle parole, per conseguenza bisogna ancora che faccia differenza tra lo scrivere di Chiesa e d'un Teatro serio, con quello del Teatro Buffo.<sup>21</sup>

20. AZOPARDI, *Il Musico Pratico I*, p. 26.

21. In the two French editions the sense of this "Avvertimento" is intentionally altered as no. 5 reads: "Le premier devoir d'un maître est de conformer le style de sa composition à celui des paroles pour lesquelles il écrit; par conséquent, il faut qu'il connaisse la différence qui doit se trouver entre le style de l'église, celui du théâtre sérieux et celui du théâtre bouffon".

No. 6 is much more interesting and Rossini would have appreciated the advice about the crescendo. The reference to another craft, grading colours in painting, is a particularly effective one:

Siccome i Pittori si servono di vari colori mescolati in diverse maniere per dar risalto alle loro pitture, così ancora il Mro di Cappella per far che risalti la sua Composizione bisogna che si serve de' piani, e forti, sforzati, e smorzati, e de piani crescendo sempre più forte come l'onda del mare, mescolandoli con diversi pensieri, de' quali i più belli per lo più è buono eseguirli con voce piana o smorzata; oppure prima forte, e poi piana o smorzata; e quando saranno più battute d'un istesso pensiero, allora s'incomincia piano, crescendo sempre più forte.

No. 10 invites the composer to develop an original style of his own:

Al Mro di Cappella che vuol essere chiamato Compositore, è necessario di formare uno stile a parte; cioè una maniera di comporre alquanto differente degli altri Maestri.

No. 16 closes the work on a pathetic note with the language at its worst. The rationalist Framery carefully omitted this passage in his edition:

Avvertisco inoltre che dopo essersi il Compositore ben impossessato delle regole tutta la sua mira non debba essere altra, se non se di esercitarsi nello scrivere di buon gusto, affinchè potrà vivere onestamente, e servire a Dio, per poi dopo morte io e voi o Compositore con l'aiuto suo andremo a goderlo, lodarlo e benedirlo per sempre in Cielo in compagnia di Maria SS. S. Onofrio tutti gli Angeli e Santi del Paradiso. Amen.<sup>22</sup>

By the time Azopardi wrote the second version of his treatise, he was quite a different man. His human qualities, modesty, and warm solicitude for his students, were now supported by a wider culture he had been acquiring over the years by reading Rousseau, Metastasio, Algarotti, the *Encyclopédie*, Saverio Mattei,<sup>23</sup> Antonio Eximeno, and Latin authors such as Horace.

His technical knowledge of music is still the one he had expressed in *Il Musico Pratico* I, but his artistic sensibility, his aesthetic and critical views on music have a much wider scope. There is also more self-confidence in *Il Musico Pratico* II and a certain vanity, which accounts for a more refined style, a sober, professional tone with no concessions to pietistic digressions like the concluding passage of "Avvertimento no. 16" quoted above. Azopardi's command of the Italien language has also improved.

*Il Musico Pratico* II has no dedication to the Spanish knight Vergada y Ribera. The preface "Al lettore" is longer and Azopardi, after quoting the French edition of his first version, points out the merits of the new work:

Ora sul riflesso di vedermi utile a pro di principianti non credei lavorare invano nell'ampliare le Regole medesime prevalendomi d'un metodo chiaro e facile, ed

22. To be fair to his author the French translator adds this note after the word "FIN": "L'Ouvrage original est terminé par une Prière où sont invoqués tous les Saints du Paradis: on sentira très-bien pourquoi je ne l'ai pas traduite. Ce qui est très-convenable & très-décent en Italie & en Espagne, paraîtrait en France un ridicule, une sorte de profanation". The note is omitted in Choron's edition.
23. Saverio Mattei (1742/1795), a very learned man, lawyer and researcher of great versatility. Ferdinando Galiani caricatured him in *Il Socrate immaginario*, a libretto he wrote with Giambattista Lorenzi, set by Paisiello in 1775.

aggiungendovi e varie, e nuove, ed utili cognizioni. Nella presente Opera si scorge la vera maniera, o dirò meglio la vera forza del Contrappunto, si spiega come nelle Composizioni debba usarsi si per non urtare in qualche errore; si osserva la vera maniera di adattare il Basso sotto ogni parte cantante, e finalmente si ravvisa il metodo di ben comporre.

The first main difference between the two versions lies in the importance given to harmony as a preliminary study to counterpoint. While *Il Musico Pratico I* starts abruptly with the questionable definition of counterpoint quoted above, Book I of *Il Musico Pratico II* has as its opening chapter “Dell’Origine degli Accordi Musicali”, dedicated to the analysis of chords and their combinations.<sup>24</sup>

Azopardi presents this chapter as an improvement of the method of teaching counterpoint in the Neapolitan Schools about which he is now critical:

Il metodo col quale s’insegna l’Arte del Contrappunto nelle Scuole Napoletane, tuttoche ha egli il vantaggio di ridurre lo studente a saper distinguere, e da per se stesso maneggiare qualunque movimento si consonante, che dissonante, e così rendere lo scolaro abile a poter scrivere tuttociò, che gli agrada, nulladimeno ha lo svantaggio di dover sin tanto che venga egli alla vera e chiara cognizione di tutto ciò perdere indarno molto tempo.

Onde affinchè l’acquisto di tale Arte possa diventare più breve, ed il metodo più chiaro; ho stimato essere di gran lunga più giovevole darne principio con presentare una chiara, e distinta informazione dell’origine di tutti gli accordi.

Chapter 2 “Sulla natura, e sugl’intervalli del Contrappunto”, makes it clear that counterpoint should be started only after the student has mastered harmony:

In seguito che saprà bene lo studente l’origine vera degli accordi con tutt’i loro rivolti, può benissimo dar principio a questo studio qui proposto.

As to Book III, “Situazione del Basso”, Azopardi introduces it as a further stage in the study of composition to be undertaken when the student “abbia fatto non solamente lo studio del Contrappunto, ma che sia almeno in stato da poter far da se stesso qualche piccola Composizione”.

The second important difference between *Il Musico Pratico I* and *II* concerns the 16 “Avvertimenti per poter ben scrivere” which are enlarged into 46 “Regole di buon gusto” extending for over 30 pages of the manuscript against the eight of the first version. The composer does not offer his advice to write well; he dictates rules, “precetti per iscrivere di buon gusto nella Musica vocale”. Nearly each rule is backed by quotations from authoritative sources such as Rousseau’s *Dictionnaire de Musique* (1768)<sup>25</sup> or

24. In a footnote Azopardi gives a clear definition of the fundamental bass: “Per nota fondamentale s’intende il suono più grave di ogni accordo nella sua prima situazione; ed alia nota più grave de’ loro rivolti, si da semplicemente il nome di Basso”
25. Cf. Rousseau’s definition of counterpoint in his *Dictionnaire* with the abridged version in Azopardi’s *Il Musico Pratico I*, quoted above, which appears unaltered in the second version of the work: “C'est à-peuprès la même chose que *Composition*; si ce n'est que *Composition* peut se dire des Chants, & d'une seule Partie, & que *Contre-point* ne se dit que de l'Harmonie, & d'une *Composition* à deux ou plusiers Parties différentes. Ce mot de *Contre-point* vient de ce qu’anciennement les Notes ou signes des Sons étoient de simples points, & qu’en composant à plusiers Parties, on plaçoit ainsi ces points l’un sur l’autre, ou l’un contre l’autre”

Francesco Algarotti's *Saggio sopra l'opera in musica* (1755). There is no pedantry, only sound common sense, artistic experience and the "buon gusto" of an eighteenth century musician who believes in nature and the subjection of Music to Poetry.<sup>26</sup>

Some of these ideas were already present in the "Avvertimenti" and are incorporated by the author in the "Regole": for example, no. 12 of *Il Musico Pratico I*, about the necessity that no repetition of words should be made in both church and theatre music before a whole thought has been expresssd, is reported in no. 22 of the second version. What is absolutely new is the number and length of quotations that evidence a refined critical sense which could not be detected in *Musico Pratico I*.

Here is an extract exemplifying the range of interests covered by the "Regole di buon gusto":

no. 14

Poichè il bello della Musica consiste non solo nella naturalezza, e semplicità dello scrivere, ma anche nella buona maniera di eseguire la composizione, questa dev'essere dal compositore adattata il più che si può non solo alle parole, ma anche alla capacità ed abilità dè soggetti, che la devono eseguire, poichè a questi sta l'animerla, o renderla smorta, e qui cade in acconcio l'avvertire, che l'espressioni della musical composizione sono due una vien regolata dal Compositore, e l'altra dagli Esecutori, quando nell'esecuzione della musica non s'incontra l'unione di queste due espressioni, non si può mai sperare un effetto maraviglioso.

no. 16

L'uso comune delle composizioni presenti è di scrivere la prima parte delle arie in tempo largo, e la seconda nell'allegro; senza punto riflettere ai sentimenti dell'aria, i quali delle volte richiedono nelle due parti, o un tempo tutto largo, o tutto allegro; e delle volte all'opposto nella prima parte un tempo tutto allegro, e nella seconda tutto largo. Sù di ciò bisogna pur intenderla, che nello scrivere convien servire alle parole, ed ai loro sentimenti, e non già all'uso mai introdotto... anzi quando occorre scrivere l'aria intera in un sol tempo o largo o allegro si potrebbe anche fare senza la cadenza il mezzo; e facendola in questa maniera si evita in primo luogo la necessità di far cadenza colle stesse parole per due volte, nella metà cioè della composizione, ed in fine; e così si evita la soverchia lunghezza che non di rado reca noia, per quanto bella sia la composizione.

no. 18

E perchè ciò riesca facile al Compositore, devegli soprattutto ingegnarsi di trovar dè pensieri, che sieno adattati a palesare la forza ed il significato delle parole, o dirò meglio del sentimento che si vuole rendere in musica. Nè vi è altro mezzo più acconcio a trovar dè buoni pensieri, che il leggere, e leggere con posatezza le parole che devonsi mettere in musica, e abbandonarsi intieramente nella braccia della natura finchè il Compositore si senta commosso dalla conveniente passione, o d'ira o di dolore, o

26. To stress this point Azopardi quotes Algarotti's *Saggio*: "Il maggior effetto della Musica ne viene dallo esser ministra e ausiliaria della Poesia. Proprio suo uffizio è il dispor l'animo a ricevere le impressioni dei versi, muovere così generalmente quegli affetti, che abbiano analogia colle idee particolari, [da] essere eccitate dal poeta; dare in una parola al linguaggio delle Muse maggior vigore, e maggiore energia".

d'affetto; lasciarsi condurre poi da quelle sensazioni, che deve mettere in musica.

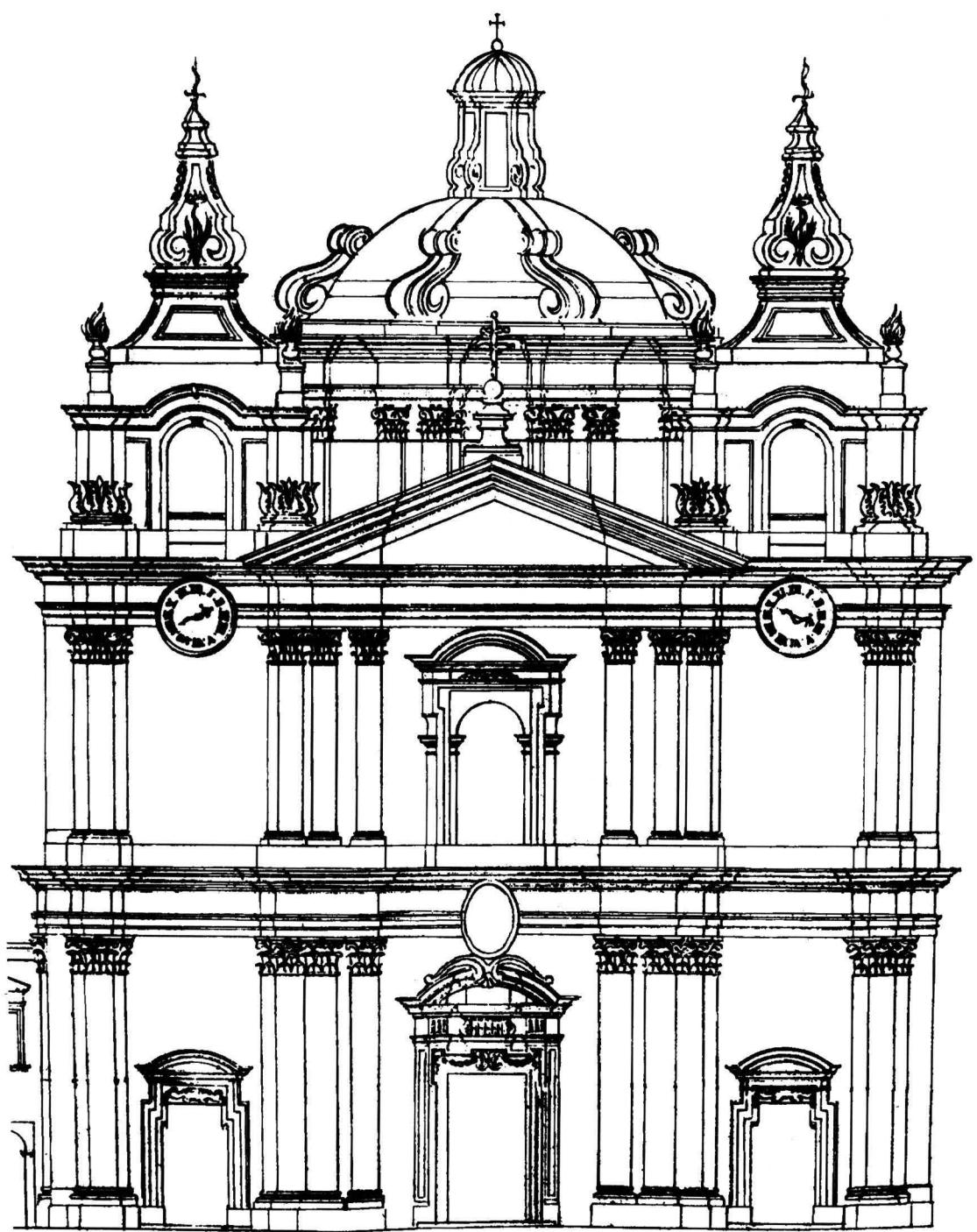
c) Si vis me flere, dolendum est primum ipse tibi. Orazio

no. 31

In tutte quasi le arie v'è abuso di mettere una quantità di passaggi di gorga... Or sù di ciò son d'avviso, che tal modo di gorgheggiare si deve, non dico abolire affatto, ma usare con molta moderazione in tutti i generi di composizione; ed in quelle arie, in cui si parla ad altri, i passaggi son da proibirsi totalmente, perchè rompono il discorso.

After reading Book IV of *Il Musico Pratico* II one even more regrets that the dozen or so secular vocal compositions by Azopardi, which Paolo Pullicino mentions in his list, have been lost. When a complete assessment of the artistic achievement of the composer is attempted, such a loss should not be underestimated. In addition, more elements for an exhaustive evaluation of the theorist and critic could be found in the "Lettera critica sull'opera intitolata *Origine della Musica* di Don Antonio Eximeno", quoted by Pullicino and the author of the "Elogio funebre", which is also missing.<sup>27</sup> In any event, Azopardi's sacred production and his didactic treatise are enough to credit him with the merit of promoting a Maltese musical culture thanks to his personal gifts and a critical assimilation of European cultural acquisitions.

27. Further evidence of the existence of this "Lettera" is provided by the Maltese periodical *L'Arte*, no. 13, 22 May 1863, p. 6, in a biographical sketch of Azopardi: "... un altro suo lavoro di genere critico, attesta come egli possedeva vasta erudizione e molta scienza nell'arte sua. Sopra l'opera di Eximeno, cui era titolo "Origine della Musica" Azopardi ne scrive un'altra ad emendazione di quell', dove alla sua modestia sfugge chiara testimonianza del suo merito, sicchè quasi non si sappia distinguere più in lui tra il musicista e l'accademico".



The Façade of the Cathedral.

# CHAPTER V

## THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

MATTEO SANSONE

1. Azopardi left the Conservatorio of Sant'Onofrio in 1767, when he was nineteen, and stayed in Naples until 1774; seven long years during which the young master completed his education and started a successful career as music teacher and composer while entertaining friendly relationships with the numerous musicians present in the Southern capital of music.<sup>1</sup> There Azopardi wrote his first three masses (1768, 1770, 1772), two hymns, a few psalms and an aria, "Nell'istante sfortunato" (1772).

He had close at hand the authoritative examples of the Neapolitan masters for whom church music was no less important than the opera. Very often the two genres partook of the same stylistic devices and compositional patterns as far as different texts and purposes allowed it.<sup>2</sup> When setting the Ordinary of the Mass, composers had to deal with very short parts, like the *Kyrie* and *Agnus Dei*, which themselves suggested a basic musical pattern (for example, an A–B–A or fast-slow-fast scheme for the *Kyrie–Christe–Kyrie*), and lengthy texts, like the *Gloria* and *Credo*, which were usually subdivided into smaller sections where choral or solo forms could be employed according to the musician's taste and resources.

So a mass resulted in a rather loose sort of composition where a choral ternary structure, like the *Kyrie*, could be followed by solo numbers in closed aria forms, small ensembles and again choral sections, as in the *Gloria*. Moreover, while homophony was employed in solo episodes, contrapuntal writing was often used for the chorus, especially

1. The orator of the "Elogio" quoted above informs us that: "... i più Maestri rinomati di Cappella ne fanno pubblica fede de' progressi da lui fatti, e ne palesarono le tante fiate non solo l'affezione per un giovane di si grande aspettativa, ma più anche la stima... Vaglia per tutti il celebre acclamato Picini (sic!) di lui Maestro; quest'uomo nella musica veramente grande ne' diè per via di lettere le testimonianze al nostro Francesco le più onorevoli di quel concetto in cul era presso di lui: e come assere potea altrimenti se dopo anni otto (sic!) di Conservatorio egli esce perito Maestro; ed invero fermarsi altri quattro anni nella Capitale stessa; ed allora si fù che il di lui nome incominciò a rendersi rinomato, allora si fu che dalla nobiltà più alta fu richiesto a dar le sue lezioni, allora, che i suoi servigi prestava da Maestro di Cappella con fama, e buon nome... già vien richiesto per primo Maestro di Cappella nel su indicato Conservatorio Reale [Sant'Onofrio]; ed anche ne' due Conservatori di Loreto, e della Pietà...". This is most likely the source of Pullicino's erroneous statement about the length of the time Azopardi spent at St. Onofrio (see above Ch. 3).

2. Cf. Azopardi's *Il Musico Pratico* I, "Avvertimento" no. 5, quoted above, where the composer distinguishes between "Io scrivere di Chiesa e d'un Teatro serio, con quello del Teatro Buffo".

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in the concluding sections of the *Gloria* and *Credo*, which usually had a well-developed fugue. A fugue could also be found in the *Christe* section of the *Kyrie*.<sup>3</sup>

As Edward Olleson writes:

The *missa solemnis* of the Neapolitan School was not a homogeneous work. It set the text as a series of independent arias, ensembles, and choral movements, a procedure which has earned it the label of 'cantata Mass'. There was always the danger of fragmentation, a lack of cohesion between the different subsections. In addition, there was the inevitable disunity between homophony and counterpoint... This uneasy cohabitation was recognized, and often deplored, by contemporary writers as the 'stilus mixtus'.<sup>4</sup>

Olleson also points out the influence that the Neapolitan "cantata Mass" had on some of the early Masses of Haydn and Mozart, and quotes Mozart's *Mass in C minor*, K.139 and the longest of Haydn's Masses, the *Missa Sanctae Caeciliae*, composed in the early 1770s, whose *Gloria* consists of seven quite independent movements.<sup>5</sup>

An alternative to the lengthy "cantata Mass" was the *missa brevis* where all the parts of the Ordinary (*Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, *Agnus Dei*) were set in a concise and compact way without any digressions.

Both Azopardi and Zerafa adopted the patterns of the "cantata Mass" and the *missa brevis*, though with great differences as to the distribution and quality of contrapuntal sections and the relation between voices and orchestra.

All of Zerafa's 19 Masses show the same standardized pattern: two very short *Kyrie* sections different from each other; a fugue on the *Christe*;<sup>6</sup> the *Gloria* made up of several sections alternating solo episodes (frequent florid soprano parts), duets, trios and chorus in homophonic style; no relevant function for the orchestra other than accompanying the voices.

In shorter works Zerafa does show an interest in selecting instruments and giving them a relief in relation to the voices, but it is rather the case of a solo instrument alongside a solo voice. We find a "violoncello obligato" in three psalms for Soprano solo (MS 298, 297, 304) and a "Mandolino obligato" in a *Nisi Dominus* (1764), also for Soprano solo. The orchestra as a whole is never given any individuality: instrumental parts are flat and uninteresting, they simply provide the harmonic filling for the chorus and may not be indispensable to the performance as in the *Messa a cinque voci con strumenti non obligati* (1765) in F minor. Zerafa's last four Masses (1779), in the *missa brevis* pattern, have no instruments apart from the organ continuo.

The organ is indeed the only instrument which really matters in Zerafa's orchestra,

3. Maria Tibaldi Chiesa in her *Cimarosa e il suo tempo*, Milan, 1934, pp.226-229, quotes an undated Mass by Cimarosa (1749/1801), preserved in the Conservatory of Brussels, which consists of *Kyrie*, *Gloria* and *Credo*. The *Kyrie* opens with 10 bars on *Kyrie eleison* in F major followed by a fugue for 4 v. in F minor on *Christe eleison* and the 10 initial bars on *Kyrie eleison* that conclude the whole. The *Gloria* consists of various sections for chorus, solo parts, duets and trios.
4. OLLESON, E., "Church Music and Oratorio", in *The New Oxford History of Music*, V, London, 1968, p.290.
5. The Neapolitan influence on church music in Germany was directly exercised through the works of Johann Adolf Hasse (1699/1783), a German by birth but a truly Neapolitan musician for his education, known in Italy as "il Sassone".
6. An exception is the 1751 Mass in E flat which has a fugue on the "Gratias agimus" of the *Gloria*.

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but simply because it provides the fundamental support to the vocal sections. The presence of two organs in his Masses for two choruses clearly splits the orchestra into two sections, each with its continuo, proceeding loosely until some solo episode restricts the number of instruments employed in the accompaniment.

On the contrary, in Azopardi's 1798 Mass for two choruses, discussed below, one organ continuo is provided and the orchestration gains a 'symphonic' outlook from the pre-eminence occasionally given to single instruments or small instrumental sections and from the handling of the orchestra as a compact whole comprehending voices and instruments.

Zerafa does not conceive his masses as elaborate musical structures which, however subdivided, may be meaningful as a comprehensive whole. They are like anthologies of contrapuntal and operatic pieces which often have a well-planned fugue or a charming melody but rarely show a sense of cohesion, a dynamic progress towards an expressive climax.

Here is the layout of one of Zerafa's four Masses for two choruses which have exactly the same pattern:<sup>7</sup>

*Messa a due Cori obligati con violini e diversi altri stromenti anche obligati*  
(26.4.1752)

KYRIE	Largo assai	(15 bars)	F
Christie	Fugue in C	(102 bars)	F
Kyrie	Largo assai	(5 bars)	F
1. GLORIA	Allegro (with 44 introductory bars for orchestra)	Tutti	F
2. Et in terra pax	Andante	Tutti	F
3. Laudamus te	Largo	Soprano solo	B flat
4. Gratias agimus	Largo assai-Allegro C	Tutti	E flat
5. Domine Deus	Largo assai	"a 3"	C minor
6. Qui tollis	Largo assai	Tutti	G minor
7. Qui tollis	Allegro assai	Basso solo	E flat
8. Quis sedes	Largo assai	Tutti	G minor
9. Qui sedes	Andante	Tenore solo	B flat
10. Cum Sancto Spiritu	Largo assai-Allegro	Tutti	F

After the long fugue on *Christe*, the return of the *Kyrie* in those five bars is hardly noticeable, it only creates an anticlimax to the poliphonic closing of the preceding section.

The 1758 Mass has a second *Kyrie* of only 6 bars, while the *Gloria* numbers 12 sections alternating Largo and Allegro tempos (see the beginning of the fugue on *Christe* in Ex.1). An exception rather than an evolution is represented by a late Mass composed in 1772 where we still find the fugue on the *Christe*, but the second *Kyrie*, an Allegro, is the same as the first one so that the whole piece shows a more acceptable balance in the setting of the liturgical text and in the musical sequence Allegro (homophonic) – Fugue – Allegro (homophonic).

7. The four Masses are: 1743, in D; 1752, in F; 1756, in G; 1758, in D.

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The same sort of "anthological" pattern is adopted by Zerafa in his major psalms. Here is the layout of a *Dixit Dominus* in F for 8 voices written in 1755. The modulatory scheme binds together the loose sections of the work:

(41 bars of orchestral introduction: no particular theme or recognizable melody exposed)

Dixit Dominus	Allegro	Tutti	F
Tecum Principium	Allegro	Tenore solo	B flat
Iuravit Dominus	Largo	Tutti	F (7 bars)
Tu es Sacerdos	Fugue in C	"	F (66 bars)
Dominus a dextris	Allegro	Basso solo	D
Iudicabit	Largo	Tutti	G
De Torrente	Allegro	Alto solo	c
Gloria Patri	Largo-Allegro	Tutti	F

The best part of the psalm seems to be the fugue with two pleasantly contrasting melodies set in contrary motion and coherently developed throughout the piece. Ex. 2 shows the austere, solemn subject of descending minims counterpointed by ascending crotchets.

2. Though starting from the same pattern of the "cantata Mass", Azopardi moves on quite a different line from Zerafa's crystallized conservatism. His 29 Masses show a growing uneasiness in handling the standard compositional models of the School and a continuous search for more satisfactory solutions.

Azopardi's main concern is the definition of a specific musical structure suitable for setting the Ordinary of the Mass with a closer faithfulness to the text and without recurring to uneven mixtures of operatic devices and obsolete polyphonic techniques. He is no less good a contrapuntist than Zerafa, but he also possesses a musical instinct for largely-planned orchestral compositions where voices and instruments progress jointly towards a definite end, be it a powerful Tutti in homophonic style or a concluding fugue.

It may be exaggerated to speak of a "symphonic" sensibility, but Azopardi often shows intuitions of dynamic contrasts and thematic characterization which are nowhere to be detected in the works of his senior colleague with whom he shared nearly all his artistic life.

Azopardi's large production exhibits a rich variety of stylistic solutions in the extensive works as well as in short compositions. In 1780 he wrote three *Messe Brevis* for 4 voices and organ continuo, each consisting of *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*. The second of them, in D minor, has a beautiful *Kyrie* which is worth considering briefly.

This is the only Mass in a minor key, Azopardi's favourite tonalities being F (10 masses) and G (8 masses) with the exception of the two *Requiem Masses* that are set in F minor and G minor. Minor keys are also used in the *Misereres* (4 in G min., 1 in C min.). The choice of D minor for a *missa brevis* is therefore something unusual which indicates a special expressive intention of the author. In fact, the short and intense *Kyrie* (Ex. 3) is written in a linear contrapuntal style where the imitation device gains harmonic effectiveness from the initial D minor moving towards the assertion of the major mode through a cadence on the dominant A. The C metre throughout the movement contributes

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to underlining the horizontal aspect of the voice-setting over the harmonic suggestions provided by the continuo. The fermata on the D major chord leads to the G minor of the *Christe*, which is opened by the Soprano with a more subdued, relaxed melody subsequently taken up by Alto, Tenor and Bass: it makes a nice contrast to the shortcut Soprano entry spanning a descending seventh in the *Kyrie*. The *Christe* is then followed by a second *Kyrie* different from the first one.

This short Mass was particularly popular with the Maltese audience as can be recognized from the dates of performances in different churches noted on the score up to 1916.

When writing his long masses Azopardi only set two items of the Ordinary: *Kyrie* and *Gloria*, though he separately wrote 8 *Credos* to be performed as autonomous compositions.

Homophony is generally used throughout the *Kyrie* and the sections of the *Gloria* until contrapuntal writing is resumed for a fugue on the last line, "Cum Sancto Spiritu", which effectively concludes the whole mass. The *Kyrie* has usually three well balanced sections in fast – slow – fast tempos, the third being a *da capo* of the first.

The ternary structure of the *Kyrie* is a constant feature in Azopardi's Masses dating from his first big work, the *Messa a 8 voci con Strumenti da Fiato e 4 Violini obligati*, which marked his début as a composer in the cathedral of Malta early in 1775. This Mass has an orchestra consisting of two sections, each supported by an organ continuo. The *Kyrie* opens with 42 bars of orchestral introduction followed by a *Tutti* starting with the same melodic material introduced by the violins. New musical ideas are coherently presented and "developed" in turn by the two orchestral sections and in the second *Kyrie*, a very short fugato episode is inserted. The *Gloria* is closed by a long (130 bars) fugue.

Here is the scheme of the Mass:

KYRIE	Allegro C	G	Tutti
Christe	Largo 3/4	B flat	Tutti
Kyrie	Allegro C	G	Tutti
GLORIA	Allegro	D	Tutti
Gratias agimus	Largo	B flat	Soprano solo
Pater omnipotens	Largo	F	Soprano and Alto
Qui tollis	Allegro	G minor	"a 6"
Qui sedes	Largo	E flat	Soprano solo
Quoniam	Allegro	F	Basso solo
Cum Sancto Spiritu	Largo-Allegro	G	Tutti (fugue)

Azopardi can also be very effective when writing in homophonic style. An alternative to the concluding fugue of the *Gloria* is shown by the composer in his 1787 Mass for 4 voices in F, where the "Cum Sancto Spiritu" is treated homophonically (Ex. 4). The musician achieves a great expressiveness by simply juxtaposing the solo Soprano, singing a bare melody on the dominant C, to the *Tutti* on the tonic pedal. The strings accompany the Soprano sottovoce and staccato modulating on the C–F cadence. A very good effect in a true church style is obtained with the greatest economy of means.

The "cantata Mass" pattern offered the composer good opportunities to show his rich lyrical inventiveness, which resulted in some of his finest melodies, like the "Qui

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“sedes” for soprano in the 1776 Mass for 2 choruses. Written when he was 28, this is perhaps one of Azopardi’s most pleasant pieces, with some of the charm of a Mozartian aria (Ex. 5).

On the other hand the musician sometimes indulged in writing solo parts of sheer virtuosity, not only in his Masses but also in the psalms. In a *Dixit Dominus* (1773) he provided an alternative version of the *Tecum principium* for soprano where he inserted leaps of a seventh and coloratura passages, possibly for performance by a gifted soloist (Ex. 6).

On occasion Azopardi would produce music of a “popular” character still preserving artistic decorum; he could write a tuneful melody, fitting it into an aesthetically acceptable structure. Such is the case in the *Lauda Sion* for 4 voices composed in 1793. When Pullicino included this sequence among Azopardi’s best works, he was only echoing the popular response to a piece the composer himself had devised for immediate and easy adoption by the people on the occasion of the Corpus Christi festivity, a most popular event in his native Rabat. The sequence is by far the longest of the five Azopardi wrote. Contrapuntal complications are carefully avoided, homophonic writing being preferred throughout the piece with frequent repetitions of the simple tune by solo voices (Ex. 7). Yet the composition has a perfectly balanced pattern in which the verses of the sequence receive the right emphasis for the meaning conveyed by each of them.

It consists of two distinct sections:

Lauda Sion	Allegro (C)	A	(176 bars)
Dogma datur	Largo (3/4)	C	(104 bars)
Fracto demum Sacramento	Allegro (C)	C	(88 bars)
Ecce Panis Angelorum	Allegro (C)	A	(43 bars)
Bone pastor	Largo (C)	A minor	(44 bars)
Tu qui cuncta scis et vales	Allegro assai (C)	A	(42 bars)

Between Azopardi’s early works and his most advanced Mass of 1798, significant evidence of the composer’s stylistic evolution is provided by the 1792 Mass in G, a new version of his second Mass written in 1770.

Why Azopardi should revive an early work 22 years later in a period when he also produced his two *Requiem Masses*, the hymn *Vexilla Regis* and 5 *Motetti per San Gregorio*, can be understood by analyzing the difference between the two versions. The pattern is still the “cantata Mass”:

1770 Score: 66 p.

KYRIE	Allegro (C)	G
Christe	Allegro (6/8)	G
Kyrie	last 18 bars (6/8)	G
GLORIA	Allegro	C
Gratias agimus	Largo-Allegro	B flat
Domine Deus	Andante	E flat
Qui tollis	Allegro	C min.
Quisedes	Allegro	13 flat
Quoniam tu solus	Allegro	C

1792 Score: 294 p.

Allegro (C) G
Largo (3/4) G min.
Allegro (C) G
(same as first one)
same
Basso solo
Soprano and
Alto
Tutti
Soprano solo
Soprano solo
Soprano solo

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Cum Sancto Spiritu	Allegro (fugue)	G	Tutti	same (but with new instrumental parts and longer con- clusion)
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Clearly Azopardi was not happy about the *Kyrie* which rather reminds us of Zerafa's models (a very short third section, same key). But, besides the new A-B-A structure of the *Kyrie* and the shaping of longer, more articulate melodies for the solo numbers, the most relevant changes concern the phrasing of the instrumental parts which are almost completely rewritten. The scurrying parts of the string section in the early version are replaced by an expressive, well individualized employment of the violins, enriched by the warm and quiet sonority of a bassoon introduced beside oboes and horns.<sup>8</sup> The fugue is unchanged in the vocal parts but has an entirely new instrumental setting. The subject (Ex. 8) seems to be Azopardi's favourite as it is quoted among the examples in *Il Musico Pratico* I and II.

There is only another case of a new version of an early work: the *Miserere con Violette* in G minor of 1793, based on the 1782 psalm. Here the composer is interested in reevaluating the two violetta parts which in the new and longer version are backed only by doublebass and organ whereas the early version had also two violins.

3. In 1798 Azopardi is fifty. His style has undergone a slow but steady evolution and it now seems to have reached a stage of full satisfaction to the composer. He has rewritten one of his early masses rephrasing vocal and instrumental melodies and expanding the final fugue with his favourite subject; he has also composed a tuneful sequence to please his parishioners; he now wants to write something special for himself, something absolutely new to his audiences: a mass with no solo parts, one compact structure to be performed without any breaks or diversions. More than 20 years after the *Messa a 8 voci con Strumenti da Fiato e 4 Violini obligati* (1775) and the *Kyrie e Gloria ad 8 voci con Violini e Strumenti di Fiato e Fagotto obligati* (1776), now comes the third and last big Mass: the *Messa a due cori obligati* in F.

The score of the 1798 Mass suggests a great sense of unity and coherence, both from a strictly liturgical point of view and, above all, from a musical one. Homophony and counterpoint are knowingly employed in a carefully planned sequence of movements so that the final fugue conveys all the expressiveness of the text through the intensity of the polyphonic writing, which takes over as an effective change, dynamically and harmonically worked out in the two previous parts. Here is the general layout of the Mass:

I – KYRIE	Allegro F	(66 bars of orchestral introduction + 122 bars)
Christe	Largo B flat	(42 bars)
Kyrie	Allegro F (same as initial one)	(104 bars) total: 334 bars

8. A bassoon is always used in the longer Masses since the *Messa a 8 voci con Strumenti da Fiato e 4 Violini obligati* (1775). In the longest of Azopardi's Masses, the *Kyrie* and *Gloria* of 1795, for the first time a clarinet is introduced beside the bassoon.

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II – GLORIA	Allegro C	(312 bars, of which 74 are orchestral introduction)
III – CUM SANCTO SPIRITUS	Largo F Allegro (fugue)	(21 bars of introduction) (135 bars) total: 156

The Mass can be considered as a three-movement “vocal symphony” – the “Cum Sancto Spiritu” being treated as an autonomous text – with the opening *Kyrie* and the concluding Fugue in the same key (F) and the middle *Gloria* bridging the other two parts in the dominant C with a change of metre, from C to  $\text{C}\text{ major}$ , which intensifies the harmonic tension.<sup>9</sup>

The *Kyrie* presents the usual ternary structure: Allegro–Largo–Allegro bound together by the tonal scheme F–B flat–F. The two choruses in the *Christe* section start sottovoce in a responsorial way alternating on the words “Christe” and “eleison”, providing a significant change before the return of the *Kyrie* with its assertive *Tutti* in the main key of the movement.

But the *Kyrie* is much more interesting for its orchestral introduction of 66 bars, carefully balanced by the equivalent 74 bars of the *Gloria*. The orchestra exposes two contrasting themes (Ex. 9 shows the first introduced by a powerful *Tutti*); there follows a short development and then the two choruses enter with the same thematic material of the introduction organically joined as to suggest the pattern:

Exposition – Development – new Exposition with voices added.

Though it may be improper to speak of a “Development”, the adoption of a second melodic theme played by the violins, in contrast to the full chords of the first one rendered by the orchestra, is something clearly beyond the usual ritornello form, and cannot be found in any other of Azopardi’s masses. The handling of the two themes between voices and instruments also leads to a greater integration of all parts.

Two bars of the first theme of the *Kyrie* are then used to introduce the *Gloria* in the dominant C, which provides a unifying element between the two movements (Ex. 10). The absence of florid solo parts, duets, trios: typical devices of the “cantata Mass”, gives a stringent effectiveness to the setting of the long liturgical text. The only concession Azopardi seems to make to the customary subdivisions are the fermatas which mark the end of the verses. Throughout the movement some space is given to instrumental episodes: single instruments, oboe and violins, emerge in turn with individualized melodies, giving prominence to the orchestra which is not limited to merely accompanying or supporting the voices. The Mass has the largest orchestra Azopardi had ever used: 4 vl, vlc, cb, 2 ob, 2 cor, 2 cl, 2 tr, org. The composer originally intended to have two organs, one for each chorus, as he had done in the 1775 and 1776 Masses, but then the Org I stave was left blank and the continuo is provided only by Org II. Consequently the orchestra is treated as one whole body within which the two vocal sections interact with the support of differently grouped instruments.

9. The expression “vocal symphony” is suggested by Martin Chusid to indicate each of the three large structures in which Haydn’s six late Masses (1796–1802) are divided: *Kyrie–Gloria; Credo; Sanctus–Benedictus–Agnus Dei*. Cf. CHUSID M., “Some observations on liturgy, text and structure in Haydn’s late masses”, in *Studies in Eighteenth-Century Music*, ed. by H.C. Robbins Landon, London, 1970, pp. 125–35.

The prevalent “symphonic” setting of the *Kyrie* and *Gloria* gives way to vocal counterpoint in the Cum *Sancto Spiritu* fugue, where instruments are subordinated to the voices. Ex. 11 shows the violins of the first chorus simply doubling the subject and countersubject exposed first by Tenor and Soprano, then by Bass and Alto. The changed emphasis allows the voices to develop all the thematic possibilities of the grave austere theme supported by a subdued orchestra.

Whether Azopardi’s usual audiences appreciated this considerable change in the routine production cannot be said. On the original score a different hand added: “Le Parti à solo si prendono d’altre Messe à piacere del Maestro”, which betrays the uneasiness on the performers’ side towards this unconventional work of the master and the prospected solution of inserting solo numbers borrowed from other “orthodox” Masses.

However odd it may have sounded to Azopardi’s contemporaries, the 1798 Mass finds its logical collocation between the *Sinfonia* in C of 1797 and the *Sinfonia con oboe obligato* in D of 1799, two modest experiments in a one-movement symphonic structure, after which the composer returns to the more congenial vocal instrumental settings of sacred texts.<sup>10</sup>

After the *Credo solenne* of 1800 Azopardi wrote his oratorio *La Passione di Cristo* (1802) and a few more Masses (1803–1805–1806) where he was still pursuing a true church style. New forms are adopted which exclude orchestral introductions and the final fugue. Preference is given to slow and solemn tempos (e.g. the *Kyrie* of the 1805 Mass consists of a Largo – Più largo – Largo sequence; the 1806 *Kyrie* is one long Largo movement). Contrapuntal passages are avoided in favour of a uniformly homophonic writing where florid solo parts are no longer bravura pieces but show a deep lyricism inspired by the author’s genuine religious fervour.

In the lifelong pursuit of his own aesthetic ideal in church music, Francesco Azopardi remained faithful to the conviction expressed in the “Avvertimento” no. 10 of *Il Musico Pratico I*: that “a Maestro di Cappella who wants to be considered a Composer should form his own personal style, that is a way of composing quite different from that of other masters”.

10. Both symphonies consist of one Allegro movement. The *Sinfonia* in C has a central episode in C minor followed by a *da capo* in C major. The *Sinfonia con oboe obligato* is more lively. An earlier *Sinfonia* (1796) is mentioned in Pullicino’s list of secular compositions but, like the vocal pieces, is missing. Azopardi’s first purely orchestral work, dating as far back as 1782, is the *Overture* in D “Con Organo obligato, violini e Stromenti di Fiato” exhibiting a more church-like character.

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

A handwritten musical score for eight voices. The score consists of eight staves, each representing a different vocal part. The music is written in common time, with various note heads and stems. Some notes have vertical strokes through them, likely indicating they are sustained. There are several instances of rests and silence. The vocal parts are labeled with Latin words such as "Chry", "te", "e", "son", "Chry", "te", "Chry", "te", "e", "Chry", "te", "e", and "voca". The score is organized into measures, with some measures spanning multiple staves. The handwriting is clear and legible, though some parts are more stylized than others.

Example 1  
Benigno Zerafa, *Messa a 8 voci*, 1758  
(ACM, Mus. Ms 254, pp. 8-9)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

A handwritten musical score for two voices, likely soprano and alto, on five-line staves. The music consists of several measures of vocal parts with accompanying basso continuo lines at the bottom. The vocal parts feature various note heads and stems, some with vertical strokes indicating pitch. Handwritten lyrics are written below the notes in each staff. A circular library stamp from "BIBLIOTECAS NACIONALES DE MUSICA - MALTA" is visible at the bottom center of the page.

Handwritten lyrics in the score:

- me son e
- le i son et le i son
- le i son
- le i son e
- le i son
- c laison e
- Chry te e
- e G i son e
- g f g g f g

Example 1, continued

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

57

Example 2  
 B. Zerafa, *Dixit Dominus*, 1755  
 (ACM, Mus. Ms 276, p. 57–59)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI



Example 2, *continued*

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

1

cordos in e ter num

Tu ej sa cerdos in e

Tu ej sa cerdos in e ter

in e ter in e

ter in e ter num

Tu ej sa cordos in e ter

59

Example 2, continued

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Handwritten musical score for F. Azopardi's *Messa Breve II*, 1780, showing two systems of music. The top system starts at measure 46 and includes lyrics like "kin-e ele-i-jon" and "ele-i-". The bottom system starts at measure 47 and includes lyrics like "le-i-jon" and "ele-i-". Both systems feature complex rhythmic patterns with various note heads and rests.

Example 3  
F. Azopardi, *Messa Breve II*, 1780  
(ACM, Mus. Ms 347, pp. 46–49)

## THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

A handwritten musical score for "Christe Eleison" on five staves. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. It features lyrics such as "christe eleison e- le- son eleison e- le-". The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It features lyrics such as "christe eleison e- le- son eleison e- le-". The score includes various rhythmic patterns, including eighth and sixteenth note figures, and rests. The handwriting is in black ink on white paper.

**Example 3, continued**

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

A handwritten musical score for a six-part setting of the Kyrie e Gloria. The parts are labeled on the left: Tromba, Tromba, Oboe, Corno, Tromba, and Bassoon. The score consists of six staves, each with a different clef (Tromba and Oboe use soprano clefs, Corno uses a bass clef, Tromba uses a tenor clef, and Bassoon uses a bass clef). The music is divided into measures by vertical bar lines. The first two measures show rhythmic patterns with eighth and sixteenth notes. Measures 3 through 6 feature sustained notes or chords. Measure 7 begins with a melodic line for the Tromba part, followed by a vocal entry for 'Corno' with lyrics: 'Laudate in Gloria dei dei dei'. The score concludes with a final section of sustained notes.

Example 4

F. Azopardi, *Kyrie e Gloria*, 1787  
(ACM, Mus. Ms 352, pp. 205–206)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Soprano

Bass

basso continuo

I. II. III. IV. V. VI. VII. VIII.

*Qui regnatur in gloria dei Santi Patriarche ambo et hoc*

Example 4, continued

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Example 5  
F. Azopardi, *Qui Sedes*, Canto solo, 1776  
(ACM, Mus. Ms 352, pp. 2–5)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

1

pa-rij ad de-xe ram Da-rij  
mije - rare mije rare nooy me -  
re - no mi - e - rare mi - e rare  
mi - re ra  
ra no - oy qui sedeg ad

2

de - be ram Da - rij mi - se - rare mi - se re -  
ra no - oy mije - re - ra no -  
mije - re - no oy. o.  
mije - re - no oy. o.

5

Example 5, *continued*

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

1. viri nra - in plen-  
do in Bay san ctu num in dan no n oby - onch num  
uro ante la cipnum ac -  
on to la cipnum go -

2. in plen do n oby in plen-  
do in Bay sum ctu num ex ulto am ha la cipnum ga -  
nui re ge -

3

2

Example 6  
F. Azopardi, *Tecum Principium a canto solo*, 1773  
(ACM, Mus. Ms 697, pp. 2-3)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

A handwritten musical score for a church setting, likely a Mass. The score consists of ten staves of music. The instruments listed on the left are: Tromba (with two staves), Corni in (with two staves), and Tuba (with one staff). The vocal parts are: Tenor (T), Bass (B), Alto (A), and Soprano (S). The music includes various rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings like forte (f) and piano (p). The score concludes with a section of Latin text: "Lauda Sion salomon: regem lauda regem et pre: regem in humeris in".

Example 7

F. Azopardi, *Lauda Sion*, 1793  
(ACM, Mus. Ms 396, pp. 2-8)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

A handwritten musical score for a multi-part setting, likely a Mass. The score consists of ten staves of music. The vocal parts include soprano, alto, tenor, bass, and organ. The organ part is prominent, featuring complex sixteenth-note patterns. The vocal parts sing in homophony, with lyrics written below the staff. The lyrics include "himaj in himaj et can = ni = cy in himaj et", "can = ni = cy", and "Lauda sion pulchrum regnum eius". The score is written on a grid of five-line staves, with some staves having four or six lines. Measure numbers 9 and 10 are visible above the vocal parts.

Example 7, *continued*

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Ducem et la=etatem in himni in himni in himni et

quoniam

can=ti=ci=j in himni et can=ti=ci=j

Example 7, continued

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

A handwritten musical score on five-line staves. The music consists of two systems. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. It features a soprano line with sixteenth-note patterns and a basso continuo line with sustained notes. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also features a soprano line with sixteenth-note patterns and a basso continuo line. There are several rests and fermatas throughout the piece. In the middle of the second system, there is handwritten lyrics in Latin: "pete quoniam uide quia major omnes lude nec tu". The number "8" is written near the beginning of the second system.

Example 7, *continued*

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

A handwritten musical score for three voices (SATB) on five-line staves. The score consists of three systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. The second system starts with a bass clef, a key signature of one sharp, and common time. The third system starts with a bass clef, a key signature of one sharp, and common time. The music features various rhythmic patterns, including eighth and sixteenth note figures, and rests. The score is written in black ink on white paper.

Example 8  
F. Azopardi, *Kyrie e Gloria*, 1770/1792  
(ACM, Mus. Ms 357, pp. 267–269)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

The musical score consists of five staves of music. The notation is unique, using square and circle note heads, vertical stems, and horizontal bar lines to create a rhythmic pattern. Some notes have vertical strokes through them. There are several rests throughout the score. The bottom staff contains lyrics in a neumatic style, with the word "men" written above certain notes.

Example 8, *continued*

## THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

**Example 9**  
F. Azopardi, *Messa a 2 choroi obligati*, 1798 – Kyrie  
(ACM, Mus. Ms 361, p. 2)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

Example 10  
F. Azopardi, *Messa a 2 chori oligati*, 1798 – Gloria  
(ACM, Mus. Ms 361, p. 67a)

THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

The image shows two systems of handwritten musical notation on eleven staves. The notation is in common time, featuring vertical bar lines and various rhythmic values. The top system includes lyrics in Latin: "Cum Sancto spiritu in gloriam dei". The bottom system concludes with a basso continuo realization marked "basso". The score is written on eleven staves, with some staves having two voices (two lines) and others having one.

Example 11  
F. Azopardi, *Messa a 2 chori obligati*, 1798 – *Cum Sancto Spiritu*  
(ACM, Mus. Ms 361, p. 147–148)

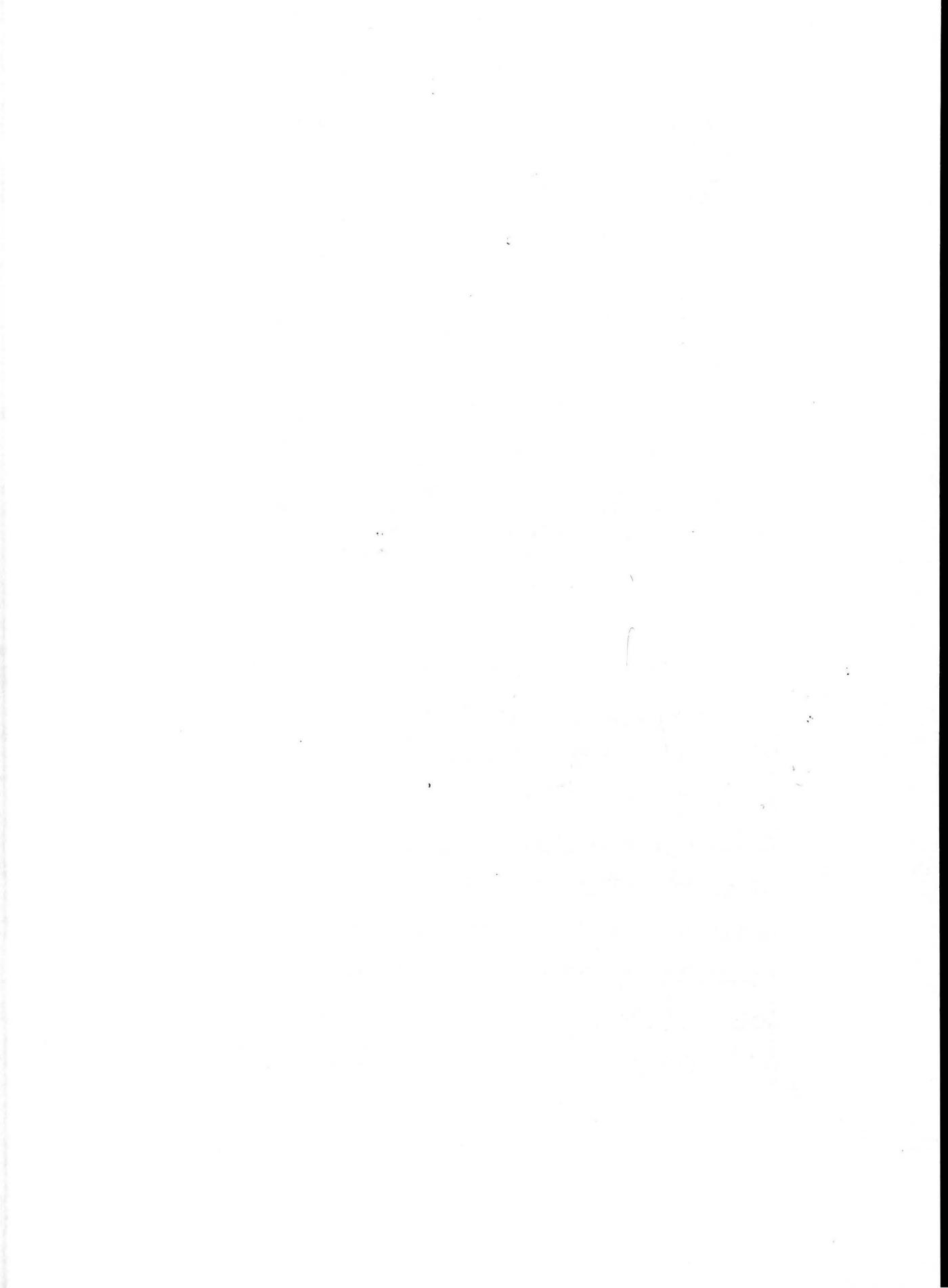
THE NEAPOLITAN CHURCH STYLE IN THE MASSES OF ZERAFA AND AZOPARDI

148

149

Pax my ac man  
in gloria dei  
cum sanctis spiritu in gloria dei pax my

Example 11, continued



Ottobre

1573

14 Mandato credito da D. Antonio Bartolo Vicario conte di Mgr Rosas  
iui = che debbiati davi pagavi, et assignavi al no<sup>d</sup> Giulio Scala Musico qz; et sar-  
vanno in pagamento de suo salario di misi sei, incominciati da oggi inante e  
anticipato, a vagione di unzi sei l'anno, per insegnar a cantar dentro la cattedre  
Canto figurato, et farmo ali Diaconi et altri preuovi a noi ben uisti cotidianamente  
secondo la consuetudine degli altri cantori a mezzo di con questo che lui ab-  
bia de davi pleggevia sufficienti de soluendo in caru contravij li denari che ave-  
ria recepito non servuti incino ad altro expreso mandato de ditto Mgr Rosaf

La chiesa (alle salarie) da quan tempo il Mv<sup>o</sup> di Canto per in-  
segnare alle Diaconi, il Mv<sup>o</sup> reuo del Canto figurato fu introdotto in que-  
sto mese come gravare del sovrad<sup>o</sup> mandato non avendo sino questo anno  
incontrato nevun mandato del Mv<sup>o</sup> di Canto figurato.

1573. Introduction of canto figurato by Giulio Scala, (ACM, *Miscellanea*, ms. 167, p. 619)

1619

<sup>inf</sup> Ill<sup>re</sup>. e M<sup>re</sup> Rev<sup>o</sup>. Mons<sup>r</sup>. come fratello.

Having the sanctity of N<sup>re</sup> Sign<sup>re</sup>. sentito il parere della S. Cong.<sup>ne</sup> intorno alla petizione, che V<sup>r</sup>. avr<sup>re</sup>se esser necessaria in c<sup>te</sup>sta chiesa di sacerdoti e chen<sup>ci</sup> abastanza per musica per salmeggiare in coro, e per celebrare altri divini of<sup>f</sup>icij, et ascendendo l'enerata della fabrica della medema alla somma di tre mila scudi l'anno, come l'ann<sup>re</sup> assen<sup>re</sup>ggi conozza la sanctità sua che V<sup>r</sup>. possa valersi di mille scudi l'anno delle sudd<sup>e</sup> entrate per provvedere alle prenominate bisogni, mentre però intervienga in ciò il consenso del Capitolo, si spendano nelli detti bisogni solamente coll'intervento di doi Canonici da depuarsi dal medemo Capitolo e non altrimenti e Dio lo preservi.

Roma li 2. agosto 1619. Ai V<sup>r</sup>. Come figlio Ill<sup>re</sup>. Gallo.

Mons<sup>r</sup>. Vescovo di Maltae.

*Al Vaspocchio grande già  
sacrestia nuova*

*Libri di Musica dispersi*  
*l'intronit. di Valerio Boni. L. 10.00.*  
*con il partimento*  
*l'orazione di Bernardo. (ord. a 100.00) già*  
*risegnato*  
*Salmo di Salme a 100 con partimento*  
*Salme di Paolo Evangelista a quattro*  
*in partimento*  
*Salmi del Madidiano a 100 il pre-*

MISC 215

- S<sub>o</sub> i libri di canone fermo n. 10.  
i mesi fatti di pentemima.  
S<sub>o</sub> doi antifonari di canone  
le con copia di choralme  
rosso uno de gl' ti nel Monat. di  
S. Pietro.  
S<sub>o</sub> doi graduali di canone nate  
con copia di choralme rosso.  
S<sub>o</sub> doi antifonari piccolissimi  
chi.  
S<sub>o</sub> undici pezzerie il choro.  
S<sub>o</sub> doi breviari grandi il choro.  
S<sub>o</sub> doi missale oggi con il copia-  
rio di choralme rosso.  
S<sub>o</sub> un libro della passione  
S<sub>o</sub> doi vivali.  
S<sub>o</sub> mensali undici de gl' sei boni  
e dieci vecchi.  
S<sub>o</sub> un libro del s. domenico  
scena dal M<sup>o</sup> di Capella.  
S<sub>o</sub> un manuale con l' insegnna  
di Mons<sup>t</sup> Boni  
ogni regola possibile.  
S<sub>o</sub> due Vesperi una grande levata delle  
Due Torni. Due al libro organo.

Cathedral inventory of 1656 listing choral books and lost musical prints,  
(ACM, Miscellanea 215)

Rj<sup>mo</sup> 2<sup>o</sup> Vic<sup>o</sup> Capit<sup>o</sup> sede vacante

fra Lorenzo Berardi espone à V.I O<sup>ma</sup> d'haver presentato  
che si deue deputare un Maestro di Cappella nella Chiesa  
Catedr<sup>al</sup> di S. Paul<sup>o</sup> perio la supp<sup>co</sup> si compiacione honorando  
di d<sup>r</sup> don Garcia, di che gliene restera sona offij<sup>mo</sup> et per  
suppliray

Designano al s<sup>r</sup> fra Lorenzo Berardi per maestro di cappella  
della chiesa catedrale di S. Paul<sup>o</sup> della città meravigliosa di  
soliti honoris et pesi, rimettendolo alle s<sup>r</sup>s del T<sup>o</sup> capitulo per la  
posta che gli troua D<sup>r</sup> nel Palazzo Vescovile della Battia. Egy<sup>mo</sup>  
1674.

Pier fr<sup>r</sup> Pierremonti Vic<sup>o</sup> capit<sup>o</sup> sede vacante  
+ alvatore de Butm<sup>o</sup> Archid<sup>o</sup>  
+ D. Bartolomeo Vassallo Decano  
+ Antonio Tholosati cantore.

Don Martines xara Archiprete

+ N. felicio port. Can<sup>co</sup>  
+ mon Michele zahr Can<sup>co</sup>  
+ D. Maschis manu Can<sup>co</sup>  
+ D. paulo Cardua Can<sup>co</sup>  
+ Pio; fr<sup>r</sup> Mac<sup>r</sup> Can<sup>co</sup>  
+ D. Thomas michallef Can<sup>co</sup>  
+ D. Paulo Calleya Codicetra

1674. Appointment sede vacante of Fra Lorenzo Berardi as *maestro di cappella* of the Cathedral, (ACM, Act. Rev. Cap. 2, p. 270)

N<sup>o</sup>. 47.

A di 21. Gennaro 1762.

Io qui sottoscritto ho ricevuto dal M<sup>o</sup>:  
Rev<sup>do</sup> Sig<sup>r</sup> Fra Pietro Paolo d'Z:  
zopparo come Procuratore della  
S. Grotta di S. Paolo del Borgo  
della Notabile scudi undici, et tan  
quattro, e sono per due servizi  
di Musica ~~per~~ solenne fatti per  
la Festa di S. Publio, de questi  
scudi dieci sono per i soliti Musi:  
ci dei Paese, e scudo uno, et altri  
quattro per un soprano portato a  
mia richiesta per aver gran bisogno  
di lui per poter formare competen:  
temente la sua Musica, ed in  
fede dico — 61. 4. —

Benigno Zerafa M<sup>o</sup> di Capp:

The Maltese composer and teacher in Naples Girolamo Abos recommends his student Benigno Zerafa to the Cathedral Chapter of Malta, (CEM, AO 294, f.267)

Rmd Sig. Depositorio.

La Posizione della Cappella di Musica di questa via Chiesa  
fatto per le v. Regi quattro Novembre Decembre 1792. fiori,  
e l'anno 1793. non decotta, ne dirà la Purteria. dei  
detti Regi per l'infirmità del sig. Cantastretti, ascendendo a  
quindici cinquecento novantapretto, fl. lire, e q. lire., pagato  
come segue, cioè

— Don Benigno Farata M° di Cappella	66. 8.
— Don Diego Niculai	15. 4.
— Al med. per piano del Costonello	5. 4.
— Francesco Apparino Organista	16. 8.
— Don Giuseppe Giacomo Barba Basso	86. 8.
— Don Paolo Niculai altro Basso	33. 4
— Michele Marino cembalo	10. —
— Giuseppe Sacherini Contrabasso al dì 16. 2. 1793. 1793. attempo il rilascio di 20 a gosto del suo avvocato	99. 9.
— Giacomo Chiavaro Tenore attempo il rilascio di giugno 20.	88. 1.
— Don Pietro Paolo Dappallo Falto Tenore	72. 8.
— Don Paolo Niculai med. per suonare il contrabbasso	11. 8.
— Don Giovanni Poncelli	6. 8.
— M° Paolo Pachia	8. 4
— Don Giacomo Baldisca Poncelli	5. —
— Don Pietro Paolo Dappallo	5. —
— M° Giuseppe Viggiani Violinista giubilato	10. —
— Giacomo Baldisca	43. 4
— Giuseppe Giannalwa	18. 4
— M° Giovanni Niculai	3. 1
— M° Giacchino Niculai	3. 1

G. et.

1793. 2

The salaried staff of the *cappella di musica* between November 1792 and February 1793.  
Payments due, (ACM, Depositeria, f.105 r,v)

*Pagamenti.*

Io Notario Lodovico Donello quel frate del Ch. Padre Fabris ricevo -	8. 4. -
Io Sera Giambattista Braga ho ricevuto dal mio figlio D. Bern di Francesco Ropponi On. ricevo -	66. 8. -
Io J. B. ricevo per Onofrio Babbi - - - - -	86. 8. -
Io med. ricevo per Giuseppe Giannalena - - - - -	18. 4. -
Io med. ricevo per Giuseppe Migg - - - - -	10. - - -
Io Michele Marzio ho ricevuto - - - - -	99. 9. 9.
Io Gaetano Schiavone ho ricevuto - - - - -	71. 8. -
Io Giovanni Tortelli ricevo - - - - -	8. 4. -
Io Pietro Paolo Vassallo ricevo - - - - -	5. - - -
Io ant. come secondo Signore n. 10	12. 8. -
Io Giuseppe Bassana ricevo - - - - -	33. 4. -
Io Dr. Paolo Minutelli ricevo - - - - -	6. 8. -
Io Giuliano Pellegrini Minutelli ricevo al di	10. - - -
Io G. Giovanni Micale ricevo - - - - -	3. 4. -
Io G. Gioachino Micale ricevo - - - - -	3. 4. -
Io Benigno De Cesè ricevo p. S. S. N. M. Regg. Siciliana come con segnato dal sig. D. Francesco Mazzatorta della Spedale sicura	16. 8. -
Io Gio Battista Portelli ricevo - - - - -	5. - - -

The salaried staff of the *cappella di musica* between November 1792 and February 1793.  
Payments receipts, (ACM, Depositeria, f.105 r,v)



Railing of the organ loft in the Old Cathedral, with central image of St Paul. (Cathedral Museum, Mdina)



Inscription recording the maker and date of the big organ at Mdina Cathedral, Giovanni Domenico Rossi 1774



☒ A dì 30 di Luglio 1774 In Napoli

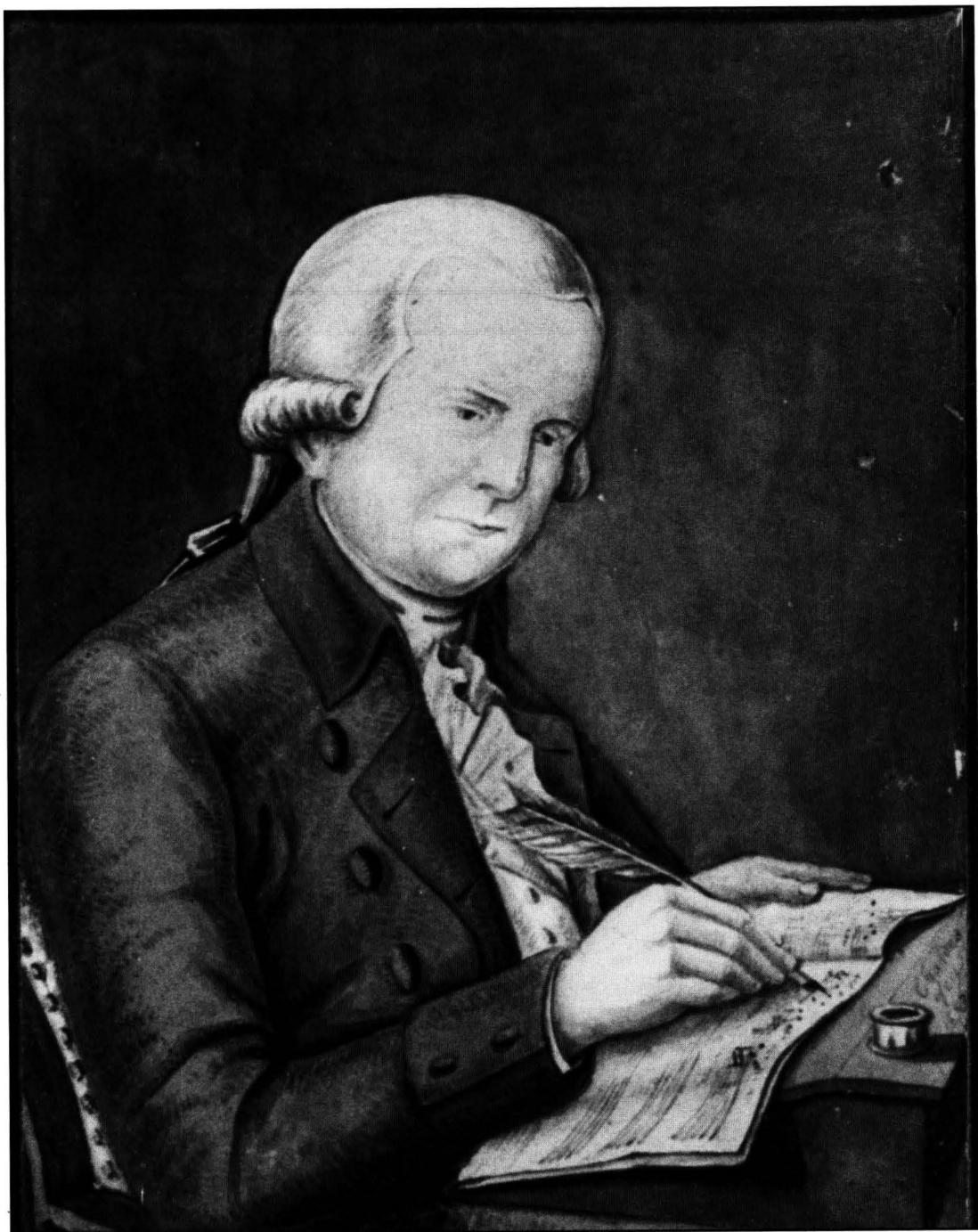
**H**A caricato con il nome di DIO , e di buon salvamento , una volta tanto in questo Porto di Napoli il Sacerdote Sig. Gio. Maria Zammit Maltese sopra la Marchiana nominata Sant'Antonio Delfag. Giuseppe Munier francese — per condurre , e consegnare in questo suo presente viaggio in MELTA al suo

Sig. Gio. Maria Zammit che s'imbarca su d<sup>o</sup> Marchiana

l'appiè nominate , e numerate mercanzie , ascritte , intiere , e ben condizionate , segnate come di contro , e così promette detto Cap<sup>o</sup> a suo salvo arrivo consegnarle . E di nolo li farà pagato Ogni d'oro & d'argento , uenti e due Scudi lire et un quattro moneta d' Malta compreso il pagamento del Sig. Sig. Gio. M<sup>o</sup> ed altre uiche spese eccelle che conduce e per fede del vero sarà questa con altre simili firmata da detto Cap<sup>o</sup> e non sapendo scrivere per lui da terza persona , e una complita l'altra restino di nullo valore . N. S. l'accompagni a salvamento . Amen

126

Un organo grande con suoi bassi e contrabbassi questi e suoi ordigni , tre cassse contenenti tre organetti coloro finimenti ; in tamburo con suoi piedi , e tre pacchetti quadri , con Sidiari , che il Rev. Maltese Sig. Gio. Battista Fassuggia ha donato also al Sig. Gio. Maria Zammit Dux al Quattrocentoquarantaquattr' ore circa nostra moneta Regno y ualuta di tali ottosessanta mila in pezzi e speciali i sedetti quattro organi , per ciò li med. decimo corrente a questo periodo e fortuna



Francesco Azopardi (1748-1809), *maestro di cappella*, composer and theorist. Watercolour,  
(private collection)

*Litt. BB, n° 8622.*

# LE MUSICIEN P R A T I Q U E,

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*Par Il Signor F R A N C E S C O A Z O P A R D I ,  
Maître de Chapelle de Malthe.*

*Traduit de l'Italien, par M. F R A M E R Y , S u r -  
Intendant de la Musique de [redacted]  
[redacted], avec des Notes du Traducteur pour en  
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**TOME I.**



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Title page of Azopardi's *Le Musicien Pratique* in a French edition,  
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ou

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Ouvrage composé dans les principes des Conservatoires d'Italie,

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che conduce lo Studente nell'arte  
Del Contrappunto  
Opera  
divisa in quattro libri  
di  
Francesco Azopardi Maltese  
Maestro di Cappella della Chiesa Cattedrale  
di Malta.  
Libro I.  
Del Contrappunto in Generale.*



Title page of Azopardi's manuscript texts of *Il Musico Pratico I* (National Library of Malta)

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del Contropunto  
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di poter comporre con ghetta  
varie specie

De' Contropunti

Opera

di Francisco Azopardi Maestro di  
Cappella Maltese Morì nella Città Notabile  
il 6. Febbrajo 1809.  
età d'anni 62.

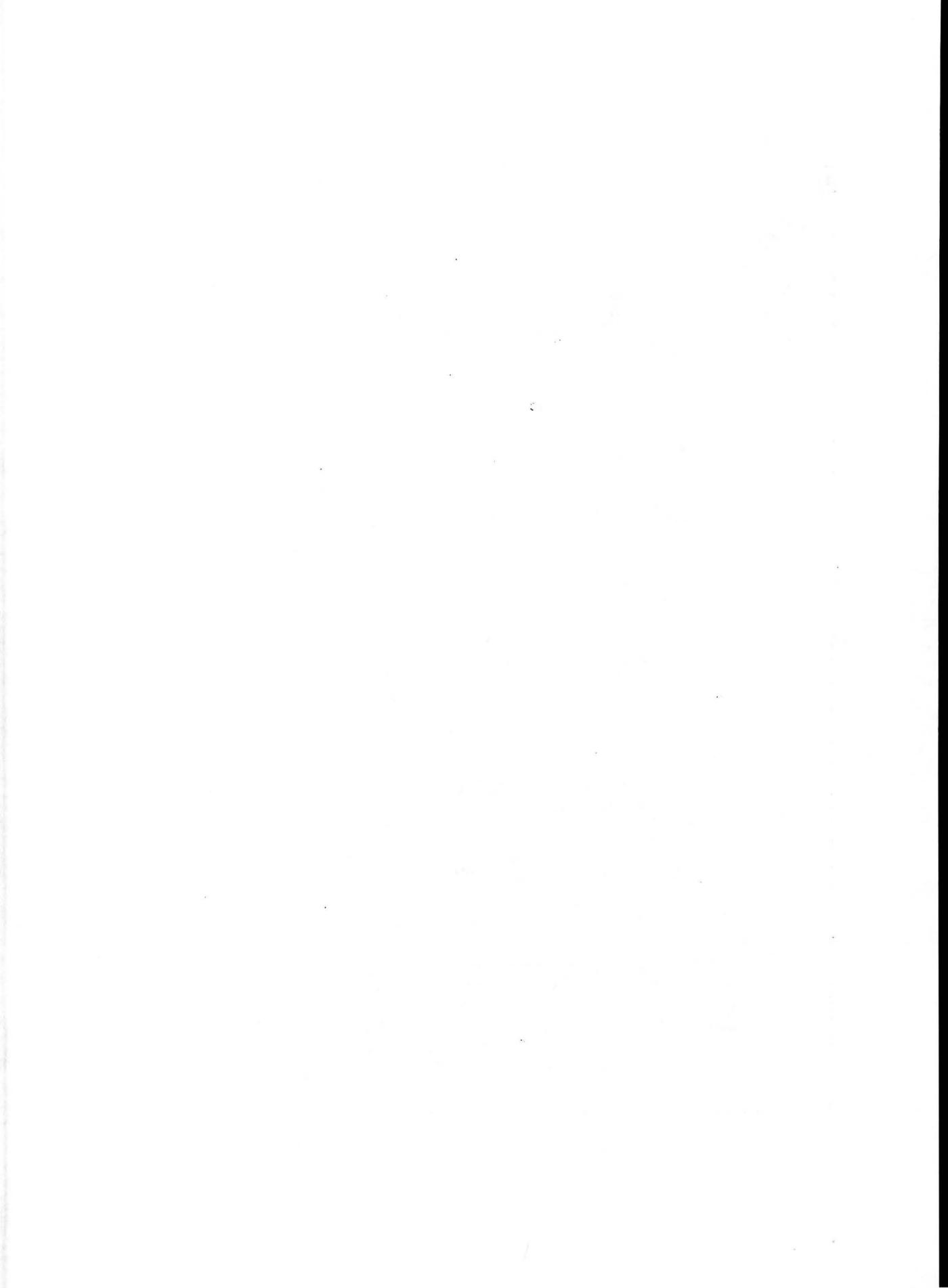
a  
Il Sua Eccellenza  
Il Sig: D. Vincenzo Vergada, già Riberia  
Cavaliere del Ordine di S<sup>nc</sup>. Giovanni  
Cavosolimutano.

tradotto nella Lingua Francese per il Siege Tremére

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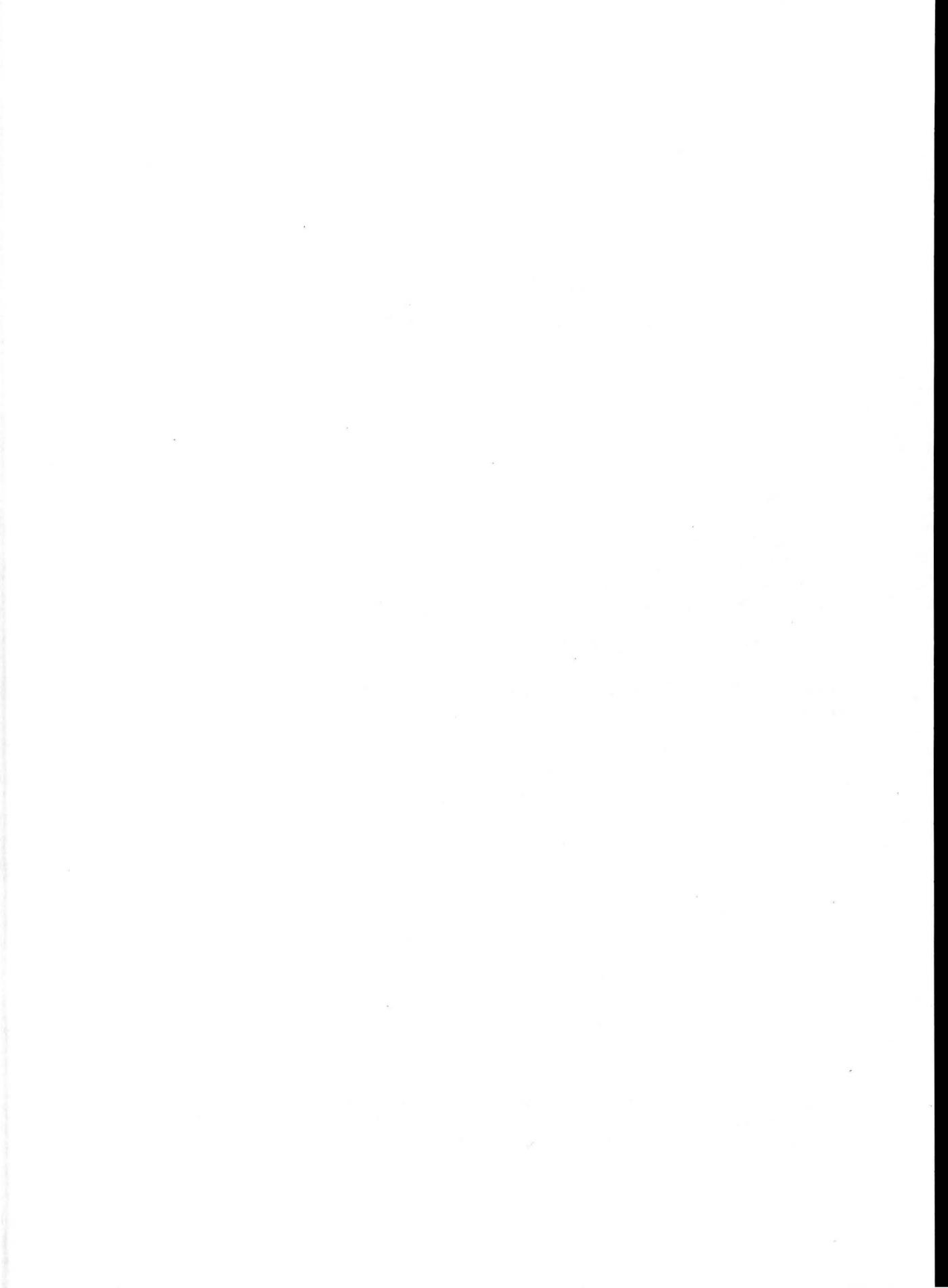


## PART II

# A HANDLIST OF MUS. PR. 1-159 and MUS. MSS. 1-584\* supporting the studies in Part I

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\* A few additional scores by Francesco Azopardi, misplaced among works by other composers, were discovered during cataloguing. These were added to the Azopardi repertory and are here included under their corresponding inventory numbers, as ms 643, 686-689, 691-698, 712.



## PRINTED WORKS

### Pr 1 ALBERGATI CAPACELLI Pirro

RISM A I:  
A 605      Messa e Salmi concertati a una, dua, tre, e quattro voci con  
Strumenti obligati, e Ripieni a beneplacito. Opera Quarta.  
*Bologna, Giacomo Monti, 1687.*  
1 vol. in 8°, 48 p. (v/c)

### Pr 3 AMATO Vincenzo

Not listed in  
RISM      Sacri Concerti a 2. 3. 4. e 5. Voci con una Messa a 3. o 4.  
Dedicati a... Rodrigo De Mendoza. Libro Primo. Opera Prima.  
*Palermo, Giuseppe Bisagni, 1652.*  
5 vol. in 8°, 48 p.(S), 44 p.(A), 44 p.(T), 36 p.(B), 47 p.(Bc)

### Pr 4 AMATO Vincenzo

Not listed in  
RISM      Messa e Salmi di Vespro e di Compieta a 4. e 5. Voci. Al Signor  
Christoforo Ortiz De Zarate. Libro Primo. Opera Seconda.  
*Palermo, Giuseppe Bisagni, 1656.*  
4 vol. in 8°, 48 p.(S), 44 p.(S), 44 p.(B), 44 p.(Bc)

### Pr 2 ANERIO Giovanni Francesco

RISM A I:  
A 1101      Litaniae Deiparae Virginis Maiores de Ea Antiphonae tempo-  
rales, & Motecta Septem, Octonisq, vocibus una cum alijs  
Sacris Canticibus varie modulatis nusquam impressis.  
*Roma, Paolo Masotto, 1626.*  
9 vol. in 8°, 24 p. each: I(SATB), II(SATB), (Bc)

### Pr 5 BASSANI Giovanni Battista

RISM A I:  
B 1186      Armonici Entusiasmi di Davide overo Salmi Concertati a  
quattro voci con violini e suoi ripieni. Con altri Salmi a due, e  
tre Voci con Violini. Consecrati a ... Francesco Zagatti. Opera  
Nona.

PRINTED WORKS

*Venezia, Giuseppe Sala, 1690.*

11 vol. in 8°, 68 p.(S), 24 p.(S rip.), 48 p.(A), 26 p.(A rip.), 42 p.(T),  
24 p.(T rip.), 59 p.(B), 28 p. (B rip.), 57 p. (vl), 56 p. (vl), 83 p.(vlne  
or vla)

Pr 157 BASSANI Giovanni Battista

RISM A I:  
B 1191 Concerti Sacri. Motetti a una, due, tre, e quattro voci con  
Violini, e senza. Dedicati Al ... Sig. Marchese Paolo Todeschi.  
Opera Undecima.

*Bologna, Pier-maria Monti, 1692.*

1 vol. in 8°, 24 p. (T)

Pr 6 BERARDI Angelo

RISM A I:  
B 1966 Missa pro Defunctis cum Sequentia, & Resp. Libera me Dne.  
Quinque Vocibus.

*Roma, Ignazio de Lazaris, 1663.*

5 vol. in 8°, 16 p. each (SSATB)

Pr 7 BERARDI Angelo

RISM A I:  
B 1968 Salmi Vespertini a cinque voci concertati, con una Messa sopra  
l'Ave Maris Stella, da cantarsi col'Organo, e senza. Libro  
Primo, Opera Quarta.

*Roma, Amadeo Belmonte, 1667.*

6 vol. in 8°, 32 p. (S), 32 p. (S), 28 p. (A), 28 p. (T), 24 p. (B), 32 p.  
(org)

Pr 8 BERARDI Angelo

RISM A I:  
B 1971 Psalmi Vespertini quatuor vocibus concinendi cum Organo ad  
Libitum. Una cum Missa ad Organi sonum accomodata. Opus  
Octavum.

*Roma, Giovanni Angelo Muti, 1675.*

1 vol. in 8°, 40 p.(A)

## Pr 9 BERNARDI Stefano

RISM A I:  
B 2047  
incomplete

Psalmi integri quatuor vocibus Romanis modulati numeris Una cum Basso ad Organum. Opus Quartum. Nunc recens in hac quarta aeditione correctum.  
*Venezia, Alessandro Vincenti, 1623.*  
 5 vol. in 8°, 30 p. each (SATB org)

RISM A I:  
B 2048  
incomplete

**Idem...** Nunc recens in hac quinta aeditione correctum.  
*Venezia, Alessandro Vincenti, 1627.*  
 3 vol. in 8°, 30 p. each (T B org)

## Pr 11 BETTELLA Paolo

RISM A I:  
B 2473

Messa e Salmi a 1. 3. & 4. voci, con violini concertati dedicati a ... Nicolo Venier. Opera Prima.  
*Venezia, Stampa del Gardano, 1677.*  
 7 vol. in 8°, 44 p.(S), 47 p.(A), 44 p.(T), 44 p.(B), 44 p.(vi), 44 p.(vl),  
 59 p.(org)

## Pr 12 BONFIGLIO Corrado

Not listed in RISM

Madrigali Spirituali concertati a due, tre, e quattro voci. Con il Basso continuo per sonar il Clavicembalo, & altri simili stromenti. Dedicati al Sig. Pietro Landolina.  
*Roma, Ignazio de Lazari, 1663.*  
 5 vol. in 8°, 26 p. (S), 32 p. (A), 26 p. (T), 26 p.(B), 26 p.(Bc)

## Pr 10 BRUSCHI Giulio

RISM A I:  
B 4833

Missa et Psalmi cum B. Virginis Laudibus et hymno Te Deum Laudamus octonis vocibus. Opus V. Ludovico Caracciolo dicatum.  
*Venezia, Alessandro Vincenti, 1639.*  
 8 vol. in 8°, 42 p.(S), 38 p.(A), 38 p.(T), 34 p.(B), 30 p.(S), 30 p.(A),  
 30 p.(B), 31 p.(org)

PRINTED WORKS

Pr 13 CAIFABRI Giovanni Battista, CAVALLOTTI Francesco

RISM B I:  
1665<sup>1</sup> Scelta de' Motetti da cantarsi a due, e tre voci composti in  
musica da diversi eccellenissimi autori romani. Parte Prima.  
*Roma, Giacomo Fei, 1665.*  
3 vol. in 8°, 44 p.(S), 38 p.(T), 36 p.(org)  
O. Benevoli, E. Bernabei, G. Carissimi (2), G. Corsi (2), F. Foggia, B.  
Graziani (2), G.M. Pagliardi, N. Stamegna (2), G. Vincenti.

Pr 14 CAIFABRI Giovanni Battista

RISM B I:  
1667<sup>1</sup> Scelta de' Mottetti a due, e tre voci, Composti da diversi  
eccellenissimi autori. Parte Seconda. A ... Domenico Maria  
Cecchelli.  
*Roma, Amadeo Belmonte, 1667.*  
3 vol. in 8°, 52 p.(S), 36 p.(B), 48 p.(org)  
G. Becilli, O. Benevoli, E. Bernabei, F. Berretti, G. Carissimi (2), G.  
Corsi, S. Durante, F. Foggia, P. Fusario, B. Graziani, G.M. Pagliardi, M.  
Savioni, N. Stamegna, A. Tonnani (2), F. Vannarelli, G. Vincenti.

Pr 15 CAPPELLO Bartolomeo

Not listed in  
RISM Ghirlanda di varii fiori di diversi auttori,...Seconda Impres-  
sione.  
*Napoli, Ottavio Beltrano, 1647.*  
6 vol. in 8°, 32 p.(partimento), 40 p.(S), 40 p.(S), 36 p.(A), 36 p.(T),  
30 p.(B)  
B. Cappello (2), G. de Salvatore (2), S. Durante, G. B. Fasolo (2), F.  
Foggia, G.F. Mercorelli, G. de Mondondone, F. Vannarelli (3).

Pr 16 CARISSIMI Giacomo

RISM A I:  
C 1222 Sacri Concerti Musicali a due, tre, quattro, e cinque voci...  
Dedicati all'... abbate Andrea Maraldi.  
*Roma, Per il Mascardi, 1675.*  
4 vol. in 8°, 32 p.(S), 32 p.(S), 20 p.(B), 28 p. (org)

## Pr 17 CARUSO Giuseppe

RISM A I:  
C 1388  
incomplete

Sacre Lodi del SS.mo Sacramento concertate a due, tre, quattro, cinque, e sei voci. Co'l Basso continuo per l'Organo. Opera Seconda. Dedicati al...Marchese di Spaccaforno suo Signore.

*Napoli, Ottavio Beltrano, 1634.*

6 vol. in 8°, 38 p.(S), 36 p.(A), 36 p.(T), 24 p.(B), 20 p.(Quin), 48 p.(Bc)

## Pr 18 CASATI Gasparo

RISM A I:  
C 1407

Il terzo libro de Sacri Concerti a 2.3. e 4. voci.

*Venezia, Stampa del Gardano, 1650.*

RISM B I:  
1650<sup>3</sup>

4 vol. in 8°, 64 p.(S2), 64 p. (A), 40 p.(B), 56 p.(Bc)

## Pr 19 CASENTINI Marsilio

RISM A I:  
C 1434

Il quinto libro de' madrigali a cinque voci.

*Venezia, Giacomo Vincenti, 1611.*

RISM B I:  
1611<sup>13</sup>

5 vol, in 8°, 22 p. each (SATB Quin)

## Pr 21 CAVENSI Filippo

RISM A I:  
C 1576  
incomplete

Vespertina Psalmodia quinque vocibus infractis in organo decantanda, Una cum Missa, & Litanijs Beatae Mariae Virginis. Liber Primus. Opus Secundum.

*Roma, Vincenzo Bianchi, 1641.*

6 vol. in 8°, 32 p. each (SATB Quin Bc)

## Pr 22 CAZZATI Maurizio

RISM A I:  
C 1619

Madrigali, e Canzonette per camera, a due, e tre parte con violini, e parte senza con un Lamento di tre Amanti per il gran caldo. Dedicati a... Alfonso IV. Opera XXVI.

*Bologna, Antonio Pisarri, 1661*

2 vol. in 8°, 48 p. (Prima Parte), 40 p.(Seconda Parte)

PRINTED WORKS

Pr 23 CHINELLI Giovanni Battista

- RISM A I:  
C 2063      Il terzo libro de motetti a due, tre, e quattro voci. Opera Settima... dedicata a... Horazio Barbisoni.  
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Pr 24 CHINELLI Giovanni Battista

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violini, a beneplacito. Opera Ottava. Dedicata a... Signori  
Canonici et Capitolo della Cathedrale di Parma.  
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8 vol. in 8°, 52 p.(S), 23 p.(S), 36 p.(A), 36 p.(T), 40 p.(B), 40 p.(vi),  
32 p.(vi), 48 p.(bc)

Pr 121 CIFRA Antonio

- RISM A I:  
C 2211      Sacrae Cantiones quae 2, 3, 4, 6, 8que vocibus concinuntur.  
*Roma, Ludovico Grignani appresso Vincenzo Blanco, 1638.*  
5 vol. in 8°, 218 p.(S), 166 p.(S), 158 p.(B), 154 p.(B), 260 p.(org)

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C 2237      Ecclesiasticae Modulationes in hoc libro quinto binis, ac ternis  
vocibus, Organo, concinendae.  
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3 vol. in 8°, 36 p. (S 1), 28 p.(B), 28 p.(org)

Pr 26 CIMA Tullio

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C 2235      Sacrae Modulationes quae binis, ac ternis vocibus concinuntur.  
Ecclesiasticum Opus Octavum.  
*Roma, Giovanni Angelo Muti, 1675.*  
4 vol. in 8°, 24 p.(S), 24 p.(S), 16 p.(B), 16 p.(org)

## Pr 29 COLOMBINI Francesco

- Not listed in RISM Missae et Motecta A Senis ad Denas usque modulata vocibus. Opus Tertium Nunc primum in lucem aeditus.  
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 14 p.(Non), 30 p.(org)

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 C 3443 Concerti Ecclesiastici a due, tre, quattro, e cinque voci, Con il Basso Continuo per l'Organo. Libro Quarto. Dedicato a... Tomaso Ximenes. Opera Settima.  
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coste, e Lauda Sion Salvatorem per il Corpus Domini a otto  
voci pieni. Dedicata a... Ridolfo Prati. Opera Ottava.  
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**Salmi, Magnificat, Falsi Bordoni, e Messa a quattro voci con il Basso continuo per l'organo. Del Canonico don Mariano di Laurenzo della citta' di Noto. Opera Quinta.**

*Palermo, Giovanni Battista Maringo, 1624.*

2 vol. in 8°, 21 p.(Partimento), 24 p. (S)

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RISM A I:  
D 3118  
incomplete

**Compieta concertata con l'Antifone della Beata Vergine, e con un Miserere a versetti concertato alla romana a cinque voci. Con il Basso continuo. Opera Quinta.**

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D 3125  
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**Viridarium Marianum in quo Deiparae Virginis Letaniae, et Hymni quaternis, quinis, senisque vocibus: una cum Basso ad Organum decantantur. Opus XV.**

*Roma, Giovanni Battista Robletti, 1631.*

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## Pr 37 DIRUTA Agostino

RISM A I:  
D 3128

**Davidiae Modulationes, et Litaniae B. Virginis, tribus vocibus concinenda una cum Basso ad Organum. Opus XVIII.**

*Roma, Ludovico Grignani, 1646.*

3 vol. in 8°, 33p. each (ATB)

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RISM A I:  
D 3130

**Hymni pro Vesperis totius anni quatuor, & quinque vocibus ad Organum concinendi. Opus XIX.**

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Pr 39 DONATI Ignazio

RISM A I:  
D 3386 Concerti Ecclesiastici a due, tre, quattro, et cinque voci Con  
il Basso per sonare nell'Organo. Opera Quarta. Nuovamente  
in questa Terza impressione corretti, & ristampati.  
*Venezia, Alessandro Vincenti, 1626.*  
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14 p.(B — Ter. Parte), 26 p. (org)

Pr 20 DU CAURROY Eustache

RISM A I:  
D 3617 Fantasies a III. IIII. V. et VI. parties.  
*Paris, Pierre Ballard, 1610.*  
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Pr 112 DU MONT Henri

RISM A I:  
D 3699 Cantica sacra II. III. IV. cum vocibus, tum et instrumentis mo-  
dulata. Adjectae itidem Litaniae 2. vocib. ad libitum 3. & 4.  
voc. cum Basso-Continuo. Liber Primus.  
*Paris, Robert Ballard, 1652.*  
5 vol. in 8°, 35 p.(S), 22 p.(A), 31 p.(T), 25 p.(B), 27 p.(Bc)

Pr 41 DUPONCHEL Giacomo

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D 3851 Messe a tre quattro, e cinque voci concertate con violini, e  
ripieni, a beneplacito. Opera Terza. Consacrata al... Card.  
Bichi.  
*Roma, Giovanni Angelo Muti, 1676.*  
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28 p.(vl), 40 p.(org)

Pr 48 FABRI Stefano

RISM A I: Salmi concertati a cinque voci, dedicati a... Giacomo Nini.  
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violini. Opera Quarta. Dedicata a...re Luigi XIII.

*Venezia, Alessandro Vincenti, 1639.*

10 vol in 8°, 50 p.(S), 46 p.(S), 42 p.(A), 50 p.(T), 42 p.(T), 50 p.(B),  
30 p.(B), 30 p.(vi), 30 p.(vi), 66 p.(Bc)

Pr 129 ROVETTA Giovanni

RISM A I:  
R 2985      Madrigali Concertati a due, e tre voci, & altri a cinque, sei,  
& otto con due violini et nel fine una Cantata a quattro. Lib-  
ro Secondo... Opera Sesta. Dedicati a...Francesco Pozzo.

*Venezia, Alessandro Vincenti, 1640.*

5 vol. in 8°, 30 p.(S), 30 p.(S), 34 p.(T), 34 p.(B), 39 p.(Bc)

Pr 126 ROVETTA Giovanni

RISM A I:  
R 2971      Salmi a tre, e quattro voci aggiontovi un Laudate pueri a 2. &  
Laudate Dominum omnes gentes a voce sola, & nel fine un  
Kyrie, Gloria, & Credo pur a tre voci; tutto concertato con  
doi violini, o altri istromenti alti. Opera Settima.

*Venezia, Alessandro Vincenti, 1642.*

7 vol. in 8°, 42 p.(S), 30 p.(A), 42 p.(T), 42 p.(B), 30 p.(vi), 30 p.(vi),  
38 p.(Bc)

PRINTED WORKS

Pr 127 ROVETTA Giovanni

- RISM A I:                    Salmi a Otto voci. Opera Ottava. Dedicati ai... Procuratori  
R 2972                    della Chiesa di S. Marco.  
*Venezia, Alessandro Vincenti, 1644.*  
9 vol. in 8°, 38 p. each 1 coro (SATB), II coro (SATB), 52 p.(Bc)

Pr 130 ROVETTA Giovanni

- RISM A I:                    Madrigali concertati a due, tre, e quattro voci. Libro Terzo  
R 2986                    ...Raccolti da Gio. Battista Volpe e dedicati a...Francesco  
Cavalli.  
*Venezia, Alessandro Vincenti, 1645.*  
3 vol. in 8°, 42 p.(S 2), 34 p.(B), 40 p.(Bc)

Pr 128 ROVETTA Giovanni

- RISM A I:                    Motetti a due, tre, e quattro...dedicati a...Battista Conti.  
R 2978                    Libro Quarto. Opera Undecima.  
*Venezia, Alessandro Vincenti, 1650.*  
2 vol. in 8°, 80 p.(S), 42 p.(org)

Pr 134 RUBINO Bonaventura

- RISM A I:                    Messa e Salmi a otto voci concertati nel primo choro. Dedi-  
R 3041                    cati al...Senato di Palermo. Opera Seconda.  
*Palermo, Francesco Terranova, 1651.*  
9 vol. in 8°, 60 p.(S), 42 p.(S), 67 p.(A), 42 p.(A), 65 p.(T), 45 p.(T),  
63 p.(B), 42 p.(B), 65 p.(Bc)

Pr 133 RUBINO Bonaventura

- Not listed in                Il secondo libro de mottetti a due, tre, quattro, e cinque voci  
RISM                        con una messa de morti nel fine a 5 concertata. Dedicati al...  
                              Marchese di Spaccafurno. Opera Quarta.  
*Palermo, Giuseppe Bisagni, 1653.*  
6 vol. in 8°, 67 p.(S), 53 p.(S), 60 p.(A), 58 p.(T), 58 p.(B), 86 p.(Bc)

## Pr 132 RUBINO Bonaventura

- Not listed in RISM      Salmi Varii variamente concertati con sinfonie d'obligo, et a benefacito. Dedicati a... Cesare La Grua. Opera Quinta.  
*Palermo, Giuseppe Bisagni, 1655.*  
 11 vol. in 8°, 101 p.(S), 98 p.(S), 81 p.(A), 39 p.(A), 71 p.(T), 53 p.(T),  
 92 p.(B), 36 p.(B), 55 p.(vl), 55 p.(vl), 91 p.(Bc)

## Pr 135 RUBINO Bonaventura

- unknown to RISM      Salmi Davidici concertati a tre, e quattro voci. Dedicati a.....  
 incomplete at Spello, Assisi      .....Gio. Francesco Pallavicini. Opera Settima.  
*Palermo, Giuseppe Bisagni, 1658.*  
 5 vol. in 8°, 87 p.(S), 89 p.(A), 60 p.(T), 68 p.(B), 67 p.(Bc)

## Pr 138 SABBATINI Galeazzo

- RISM A I:  
 S 12      Il primo libro de madrigali...concertati a due, tre, e quattro voci. Opera Prima. Novamente ristampata, & corretta.  
*Venezia, Alessandro Vincenti, 1627.*  
 5 vol in 8°, 30 p.(S), 34 p.(S), 22 p.(T), 18 p.(B), 22 p.(Bc)

## Pr 158 SABBATINI Galeazzo

- RISM A I:  
 S 17      Madrigali Concertati a cinque voci con alcune Canzoni concertate anc'esse diversamente con sinfonie, e ritornelli, e nel fine una Canzonetta con voci, & istromenti, che si concerta in tempo imperfetto, in proporziona minor perfetta, cioè o in numero binario, o in numero ternario. Opera Quarta. Libro Terzo. Dedicati a... Mons. Gallo Vescovo d'Ancona.  
*Venezia, Alessandro Vincenti, 1627.*  
 4 vol. in 8°, 26 p. each (SAB Bc)

## Pr 137 SABBATINI Galeazzo

- RISM A I:  
 S 19      Madrigali Concertati a due , tre, quattro, e cinque voci. Con alcune Canzoni concertate, e tramezzate diversamente con

PRINTED WORKS

sinfonie e ritornelli. Opera Quinta. Libro Quarto. Dedicati a... Girolamo Abbate di Montevercchia.

Venezia, Alessandro Vincenti, 1630.

6 vol. in 8°, 30 p.(S), 34 p.(AS), 30 p.(T), 30 p.(B), 14 p.(Quin-vl), 35 p.(Bc)

Pr 136 SABBATINI Pietro Paolo

RISM A I:  
S 24 Psalmi, Magnificat cum quatuor antiphonis ad Vespertas, cum Litanijs B. Virginis octonis vocibus, una cum basso ad organum decantandi. Liber Primus. Opus Duodecimum.

Roma, Paolo Masotto, 1630.

9 vol. in 8°, 24 p. each: I(SATB), II(SATB), (Bc)

Pr 139 SAVETTA Antonio

Not listed in RISM Magnificat per omnes tonos septenis vocibus decantandi. Cum basso ad organum. Opus Octavum.  
Venezia, Bartolomeo Magni, 1621.  
1 vol. in 8°, 14 p. (II Coro, Sextus)

Pr 140 SCORPIONE Domenico

RISM A I:  
S 2613 Mottetti a due, tre e quattro con una messa concertata a cinque voci. Libro Secondo. Opera Terza. Dedicati a...Olimpia Aldobrandini.  
Roma, Giovanni Angelo Muti, 1675.  
6 vol. in 8°, 36 p.(S), 32 p.(S), 12 p.(A), 16 p.(T), 16 p.(B), 28 p.(org)

Pr 59 SILVESTRI Florido de

RISM B I:  
1647<sup>2</sup> Floridus modulorum hortus ab excellentissimis musices auctoribus, binis, ternis, quaternisque vocibus modulatus. Quorum tertiam selectionem R. Floridus canonicus de Sylvestris a Barbarano in unum ab ipso collectam, in lucem curavit edendam.

*Roma, Andrea Fei, 1647.*

5 vol. in 8°, 48 p.(S), 48 p.(A), 32 p.(T), 40 p.(B), 52 p.(org)

Antonelli, O. Benevoli, G. Carissimi (2), G.A. Carpani, C. Cecchelli (5), S. Durante (2), S. Fabri, Florido, F. Foggia (3), V. Giovannoni, G. Marciani, V. Mazzocchi (2), F. Mezzalancia, G.C. Valentini, F. Vannarelli, B. Vannini.

Pr 49 SILVESTRI Florido de

RISM B I:  
1650<sup>1</sup> R. Floridus canonicus de Sylvestris a Barbarano, has alias Sacras Cantiones, ab excellentissimis musices auctoribus suavissimis modulis binis, ternis, quaternisque vocibus concinnatas, in lucem edendas curavit.

*Roma, Ludovico Grignani, 1650.*

5 vol. in 8°, 31 p.(S), 39 p.(S), 20 p.(A), 31 p.(B), 32 p.(org)

A.M. Abbatini, O. Benevoli, G. Bicilli, A. Capponi, G. Carissimi, G.A. Carpani, C. Cecchelli, S. Durante, S. Fabri, Florido, F. Foggia, V. Giovannoni, B. Graziani, F. Margarini, G. Santucci, P. Tarditi.

Pr 60 SILVESTRI Florido de

RISM B I:  
1651<sup>1</sup> R. Floridus canonicus de Sylvestris a Barbarano has Quatuor Missas ab excellentissimis musices auctoribus suavissimis modulis quatuor, quinque, & octo vocibus concinnatas curavit in lucem edendas.

*Roma, Giovanni Pietro Collini, 1651.*

7 vol. in 8°, 36 p.(S), 36 p.(A), 32 p.(B), 20 p.(A), 16 p.(T), 15 p.(B), 32 p.(org)

O. Benevoli, C. Cecchelli, S. Durante, B. Graziani.

Pr 50 SILVESTRI Florido de

Not listed in  
RISM R. Floridus canonicus de Sylvestris a Barbarano has Sacras Cantiones ab excellentissimis musices auctoribus binis, ternis, quaternisque vocibus suavissimis modulis concinnatas, in lucem denuo curavit edendas. Pars Prima.

*Roma, Vitale Mascardi, 1651.*

5 vol. in 8°, 36 p. (S), 18 p.(A), 36 p.(T), 30 p.(B), 32 p.(Bc)

PRINTED WORKS

Argentini, O. Benevoli, G. Carissimi (3), C. Cecchelli, S. Durante (2),  
Florido, F. Foggia (5), V. Mazzocchi (2).

Pr 51 SILVESTRI Florido de

RISM B I:  
1652<sup>1</sup> R. Floridus canonicus de Sylvestris a Barbarano has Sacras  
Cantiones ab excellentissimis musices auctoribus binis, ternis,  
quaternisque vocibus suavissimis modulis concinnatas, in  
lucem denuo curavit edendas. Pars Secunda.

*Roma, Vitale Mascardi, 1652.*

5 vol. in 8°, 32 p.(S), 20 p.(A), 32 p.(T), 30 p.(B), 31 p.(Bc)

Antonelli, O. Benevoli, G. Carissimi (2), C. Cecchelli (2), S. Durante  
(3), S. Fabri, F. Foggia (4), B. Graziani, V. Mazzocchi.

Pr 61 SILVESTRI Florido de

RISM B I:  
1652<sup>3</sup> Florido Concerto di Madrigali in musica a tre voci con la parte  
da sonare di eccellentissimi auttori. Parte Prima.

*Roma, Vitale Mascardi, 1652.*

2 vol. in 8°, 36 p.(B), 28 p.(Bc)

Don Basilio, G.A. Capponi (2), C. Cecchelli (2), S. Durante (2), Florido,  
B. Graziani (2), G. Marciani (2), F. Margarini (2), V. Mazzocchi (2),  
G.B. Santucci (2), Girolamo Santucci (2), M. Savioni (2), G. Tricarico  
(2).

Pr 56 SILVESTRI Florido de

RISM B I:  
1654<sup>2</sup> R. Floridus canonicus de Sylvestris a Barbarano has alias Can-  
tiones Sacras ab excellentissimis musices auctoribus binis, ter-  
nis, quaternisque vocibus suavissimis modulis concinnatas, in  
lucem edendas curavit.

*Roma, Vitale Mascardi, 1654.*

5 vol. in 8°, 40 p.(S), 39 p.(S), 16 p.(T), 16 p.(B), 32 p.(Bc)

O. Benevoli (2), G. Bonetti (2), G. Carissimi (2), S. Fabri (2), Florido,  
F. Foggia (2), B. Graziani (2), G. Tricarico (2).

Pr 55 SILVESTRI Florido de

RISM B I:  
1655<sup>1</sup> R. Floridus canonicus de Sylvestris a Barbarano. Alias Cantiones Sacras ad excellentissimis musices auctoribus concinnatas suavissimis modulis tribus vocibus paribus cum organo in lucem edendas curavit.

*Roma, Michele Cortellini, 1655.*

4 vol. in 8°, 36 p.(A), 36 p.(T), 33 p.(B), 35 p.(org)

O. Benevoli, G. Bicilli, G. Carissimi, A. Carpani, C. Cecchelli, S. Durante, S. Fabri, Florido, F. Foggia, B. Graziani, G. Marciani, F. Margarini, M. Savioni, G. Tricarico.

Pr 53 SILVESTRI Florido de

RISM B I:  
1659<sup>1</sup> R. Floridus canonicus de Silvestris a Barbarano has alias Sacras Cantiones, ab excellentissimis musices auctoribus suavissimis modulis unica voce contextas in lucem edendas curavit.

*Roma, Francesco Moneta, 1659.*

1 vol. in 8°, 76 p.(S)

O. Benevoli, G. Carissimi, A. Carpani, G. Corsi, S. Durante, Florido, F. Foggia, B. Graziani, G. Marciani, V. Mazzocchi, M. Savioni, P. Vannini.

Pr 58 SILVESTRI Florido de

RISM B I:  
1662<sup>2</sup> R. Floridus canonicus de Sylvestris a Barbarano. Psalmos istos ab excellentissimis musices auctoribus suavissimis modulis tribus diversis vocibus concinnatos in lucem edendos curavit.

*Roma, Ignazio de Lazari, 1662.*

4 vol. in 8°, 64 p.(SA), 64 p.(AT) 60 p.(TB), 52 p.(org)

O. Benevoli, A. Berardi, F. Bonechi, G. Carissimi, G.A. Carpani, S. Durante, F. Foggia, G. Giamberti, B. Graziani, P. Natali, G.M. Pagliardi, M. Savioni, B. Serracci, N. Stamegna, G. Vincenti.

Pr 54 SILVESTRI Florido de

RISM B I:  
1663<sup>1</sup> R. Floridus canonicus de Silvestris a Barbarano has alteras Sacras Cantiones, ab excellentissimis musices auctoribus suavissimis modulis unica voce contextas in lucem edendas curavit. Pars Secunda.

PRINTED WORKS

*Roma, Ignazio de Lazari, 1663.*

2 vol. in 8°, 120 p.(Partitura), 64 p.(S)

O. Benevoli, G. Carissimi, G. Corsi, Florido, F. Foggia, B. Graziani, G. Marciani, G.M. Pagliardi, M. Savioni, G. Tricarico.

Pr 57 SILVESTRI Florido de

RISM B I:  
1664<sup>1</sup> R. Floridus canonicus de Silvestris a Barbarano istas alias sacras Cantiones ab excellentissimis musices auctoribus, unica, binis, ternis, quaternisque vocibus suavissimis modulis concin-natas, in lucem edendas curavit.

*Roma, Ignazio de Lazari, 1664.*

5 vol. in 8°, 54 p.(S), 28 p.(A), 42 p.(T), 23 p.(B), 82 p. (org)

O. Benevoli, G. Bicilli, G. Carissimi, G.A. Carpani, C. Cecchelli, G. Corsi, S. Durante, Florido, F. Foggia, B. Graziani, F. Mangiarotti, G.M. Pagliardi, M. Savioni, N. Stamegna, G. Tricarico, G. Vincenti.

Pr 141 STAMEGNA (STAMIGNA) Nicolò

RISM A I:  
S 4342 Sacrorum Concentum binis, ternis, quaternisque vocibus. Liber Primus...Principi Jacobo Cardinali Rospilioso.

*Roma, Giacomo Fei, 1670.*

4 vol. in 8°, 52 p.(S), 43 p.(S), 24 p.(B), 96 p.(org)

Pr 142 STEFFANI Agostino

RISM A I:  
S 4738 Psalmodia Vespertina Volans octo plenis vocibus concinenda...Ferdinando Mariae utriusque Bavariae... nec non...Henriettae Adelaidi...dicata.

*Roma, Giovanni Angelo Muti, 1674.*

9 vol. in 8°, 24 p. each: I(SATB), II(SATB), 20 p.(org)

Pr 145 TARDITI Orazio

RISM A I:  
T 192 Messa, e Salmi concertati a quattro voci. Opera Decimasesta.

*Venezia, Alessandro Vincenti, 1640.*

5 vol. in 8°, 38 p.(S), 38 p.(A), 38 p.(T), 34 p.(B), 26 p.(Bc)

Pr 146 TARDITI Orazio

RISM A I:  
T 194

Concerto il decimottavo. Musiche da chiesa. Motetti a doi, tre, quattro, e cinque voci doi de quali son concertati con doi violini. Salmi a cinque doi concertati con tre voci e doi violini, e doi altri a cinque voci sole. Lettanie della Madonna a cinque voci. Dedicati a...Mons. Gallo Vescovo d'Ancona.

*Venezia, Alessandro Vincenti, 1641.*

6 vol. in 8°, 38 p.(S), 30 p.(A), 30 p.(T), 26 p.(B), 22 p.(Quin), 34 p.(Bc)

Pr 147 TARDITI Orazio

RISM A I:  
T 203

Salmi a Otto Voci per cantare nell'organo. Opera Vigesima Ottava. Dedicata a...Remigio Bucci.

*Venezia, Alessandro Vincenti, 1649.*

9 vol. in 8°, 48 p. each: I(SATB), 40 p. each: II(SATB), 32 p.(Bc)

Pr 148 TARDITI Orazio

RISM A I:  
T 206

Concerto. Musiche varie da chiesa. Motetti, Salmi, e Hinni a una voce sola, a due e tre, concertati parte con violini e tiorba e parte senza instrumenti. Opera XXX.

*Venezia, Stampa del Gardano, 1650.*

6 vol. in 8°, 44 p.(S), 56 p.(S), 32 p.(vl), 32 p.(vl), 38 p.(B — Tiorba), 55 p.(org)

Pr 143 TARDITI Orazio

RISM A I:  
T 208

Concerto il Trigesimoterzo. Motetti e salmi a tre e quattro voci parte con violini e parte senza con una messa concertata a quattro voci & un Laudate Pueri a voce sola con doi violini. Dedicati a...Bastiano Benini.

*Venezia, Alessandro Vincenti, 1652.*

5 vol. in 8°, 36 p.(S), 36 p.(S), 32 p.(T), 28 p.(B), 24 p.(Bc)

Pr 144 TARDITI Paolo

RISM A I:  
T 225

Psalmi Magnif(icat) cum quatuor antiphonis ad vesperas octo

PRINTED WORKS

vocibus. Una cum basso ad organum decantandi. Liber Secundus.

*Roma, Luca Antonio Soldo, 1620.*

13 vol. in 8°, I coro: 40 p.(S), 36 p.(A), 40 p.(T), 36 p.(B); II coro: 36 p.(S), 32 p.(A), 32 p.(T), 32 p.(B); 12 p. each: vi I coro, liuto I coro, cornetto II coro, Tiorba II coro; 40 p. (Bc).

Pr 149 TONNANI Alessandro

RISM A I:  
T 959 Il primo libro de' mottetti a tre, e cinque voci con Letanie della Beatissima Vergine a cinque concert(ate) assieme con le quattro antifone..., con una messa a tre voci pari...Al... Principe Cardinal d'Este.

*Roma, Amadeo Belmonte, 1666.*

4 vol. in 8°, 44 p.(S), 40 p.(T), 39 p.(B), 36 p.(org)

Pr 150 TOZZI Vincenzo

RISM A I:  
T 1052 Il primo libro de' concenti ecclesiastici a due, tre, quattro, e cinque voci.

*Roma, Giacomo Fei, 1662.*

5 vol. in 8°, 67 p.(S), 39 p.(S), 43 p.(A), 39 p.(T), 63 p.(org)

Pr 151 TRICARICO Giuseppe

RISM A I:  
T 1214 Concentus Ecclesiastici duarum, trinum, et quatuor vocum... Carolo del Greco...dicati. Liber Quartus.

*Roma, Ludovico Grignani, 1649.*

5 vol. in 8°, 36 p.(S), 40 p.(S), 19 p.(T), 16 p.(B), 28 p.(org)

Pr 152 TURINI Francesco

RISM A I:  
T 1394 Madrigali a cinque cioe' tre voci, e due violini con un basso continuo duplicato per un chitarrone o simil istruimento. Libro Terzo. Dedicati a...Gio. Francesco Morosini.

*Venezia, Alessandro Vincenti, 1629.*

PRINTED WORKS

7 vol. in 8°, 37 p.(S), 38 p.(T), 34 p.(B), 22 p.(vl), 22 p.(vl), 30 p.  
(chitarrone), 30 p.(Bc)

Pr 153 VANNARELLI Francesco

RISM A I:  
V 972 Decachordum Marianum decies variatis modulis, ac vocibus  
ternis, quat;, quin;, senis, sept;, octonisque complectens B.  
Virginis Lithanias, & totidem eiusdem antiphonas. Ad Alex-  
andrum de Avvedutis.

*Roma, Amadeo Belmonte, 1668.*

8 vol. in 8°, I coro: 55 p. (S), 44 p.(A), 39 p.(T), 39 .(B); II coro: 48  
p.(S), 35 p.(A), 31 p.(B), 60 p.(org)

Pr 154 VITALI Giovanni Battista

RISM A I:  
V 2160 Sonate a due, tre, quattro, e cinque stromenti. Opera Quinta.  
A...Francesco Maria Desiderii.

*Bologna, Giacomo Monti, 1669.*

1 vol. in 8°, 20 p. (vlne)

Pr 155 VITALI Giovanni Battista

RISM A I:  
V 2169 Hinni sacri per tutto l'anno a voce sola con cinque stromenti  
Consacrati a...Francesco Secondo. Opera Decima.

*Modena, Gio. Gasparo Ferri, 1684.*

4 vol. in 8°, 56 p. each (vl 1, vl 2, vl 3, org)

# ITALIAN MANUSCRIPT COMPOSITIONS

## a) Sacred Music

### Collections:

MS 111 ANONYMOUS (compiler)

*Motetti a quattro voce* SATB, org

P. Agostini (2), Anonymous (2), Antonelli, D, Borgiano, A. Cifra,  
Colombini (7), Crivelli (2), Giovannoni, O. Tarditi.

MS 112 ANONYMOUS (compiler)

*Motetti, a cinque, di molti Autori* SSATB, org

Anonymous (4), F. Foggia, B. Graziani (2), V. Mazzocchi.

MS 113 ANONYMOUS (compiler)

*Moteti a tre voce* SAT, org

Anonymous (4), C. Cecchelli, Sig. Luigi, Musu Mataron, T. Merula.

MS 114 ANONYMOUS (compiler)

*Mottetti a quattro voce, di molti Autore 4v: B?*

Anonymous (4), Antonelli Cecchelli, Cifra (2), S. Durante, Foggia,  
Giovannoni, Musu Mataron, T. Merula, Renaldi, G.B. Triviso.

MS 115 ANONYMOUS (compiler)

*Moteti a 2 voci* A [B], org

Anonymous, G. Casati.

## MS 116 ANONYMOUS (compiler)

*Motetti a due Soprani di molti autori*      S [S, org]

Anonymous (4), Atanasio da Pisticci (2), D. Borgiano, Carissimi, Cifra (3), Crivelli.

## MS 117 ANONYMOUS (compiler)

*Mottetti a tre voci di molti autore*      SAB, org

Anonymous (2), Catalano, Colombini (2), G. Marciani, G. Tricarico, G.C. Valentini, F. Vannarelli.

## MS 118 ANONYMOUS (compiler)

*Mottetti a tre voci di molti autori*      [S] S [B], org

Anonymous (4), O. Benevoli, D. Borgiano (3), Carissimi, G.A. Carpani, C. Cecchelli, S. Durante, S. Fabri, F. Foggia (2), V. Mazzocchi, V. Tozzi.

## MS 119 ANONYMOUS (compiler)

*Salmi a quattro de molti Autori*      4v: AB?

Foggia, Ghizzolo (4), Aluigio/Luigi Mataron (2).

MS 57 ANONYMOUS (compiler)      I coro: SAB,  
Messa a 8 del Radesca      II coro: SB, org.  
                                    Other parts  
                                    missing.

"Alli molto illustri signori sindaci, et consiglieri della citta' di Turino per la festa de santi protettori di essa citta'"

1. *Consolamini Taurinenses*      [Radesca]
2. *Messa*      [Radesca]
3. *O quam suavis*      Anonymous

"Alli molto illustri, & molto reverendi signori il capitolo di S. Maria Maggiore di Foggia"

4. *Gaudete omnes in Domino*      [Radesca]
5. *Ave Sanctissima Maria*      [Radesca]
6. *Litanie "A 8 voci del sig. Laurenti Medici"*
7. *Gaudens gaudebo "A hotto voce del Medici"*
8. *Veni sponsa Christi*      Anonymous

ITALIAN MS COMPOSITIONS

MS 201 AMATO Vincenzo <sup>(1)</sup>

*Passio Domini nostri Jesu Christi sec. Johannem*  
 T (Evang.), T (Christus), A (Pilatus), SATB (Turba), org. Score and  
 parts.

MS 1 AMATO Vincenzo  
*Letania*

SSAB, org

MS 107 D[on] V[incenzo] A [mato]  
*Magnificat*

SSATB, org

MS 109 D[on] V[incenzo] A[mato]  
*Così vaga, così pura. Aria spirituale*

S, org

MS 110 D[on] V[incenzo] A[mato]  
*Mondo infame. Aria spirituale*

SS, org

MS 108 D[on] V[incenzo] A[mato]  
*Tue promesse son fallaci.  
 Aria spirituale*

S, org

MS 2 AMORE Domenico  
*Ego vir videns. Lamentazione*

T, 2 vl, vla, vlc obl,  
 cb. Score (40 p)

MS 3 ARCONATI Felice Antonio  
*Salve Regina*

ATB, org

MS 4 ARCONATI Felice Antonio  
*Ave Regina Coelorum*

SAT, org

MS 5 ARIGONIO Jacopo  
*Concerto*

ATB, org

(1) Anonymous MS identified by Prof. Roberto Pagano of Catania University as earliest and complete copy of Amato's *Passio sec. Johannem*.

## ITALIAN MS COMPOSITIONS

MS	7	BENEVOLI Orazio <i>Misericordias Domini</i>	SS, org
MS	6	BONERBA Pasquale <i>Dixit</i>	solo SATB, SATB, 2 vl, 2 ob, 2 cor, org.
MS	9	CAMPOCHIARO Antonio <i>Concerto a 4 con le sinfonie</i>	SATB, vl, vla, bc
MS	16	CARISSIMI Giacomo <i>Audite Sancti</i>	SSB, org
MS	13	CARISSIMI Giacomo <i>Ecce Deus noster</i>	S, vl, vla, liuto or tiorba, org
MS	15	CARISSIMI Giacomo <i>Emendemus</i>	SAT, org
MS	14	CARISSIMI Giacomo <i>O bone Jesu</i>	SSS, org
MS	12	CARISSIMI Giacomo <i>O ignis sancte</i>	SS, org
MS	10	CARISSIMI Giacomo <i>Paratum cor meum Deus</i>	S, vl or cnto, org
MS	11	CARISSIMI Giacomo <i>Salve Regina</i>	SSB, org
MS	17	CARROZZA Pasquale <i>Amantissime Jesu (12 Nov. 1654)</i>	SATB, vla, org
MS	18	CATALANI Ottavio <i>Vespers: Domine; Dixit</i>	SSATB, org
MS	21	CHERUBINO Nicolò <i>Virginis populi</i>	SS, org
MS	20	CORSI Giuseppe (Celano) <i>Ambulavit in via</i>	3v: TB? Incom.
MS	19	CORSI Giuseppe (Celano) <i>Fremunt arma</i>	SSST, org

ITALIAN MS COMPOSITIONS

MS 22	COSTANZI Giovanni Battista <i>Miserere mei Deus</i>	SATB, vta, cb. Score (24 p)
MS 73	FOGGIA Francesco <i>Alma</i>	ATB, org
MS 28	FOGGIA Francesco <i>Ecce Mater pulchrae dilectionis</i>	SSATB, 2 vl, org
MS 29	GALLERANO Leandro <i>Confitebor</i>	8v: ?, org. Incom.
MS 30	GALLERANO Leandro <i>Beatus vir</i>	8v: ?, org. Incom.
MS 31	GALLERANO Leandro <i>Magnificat</i>	5v: ?, org. Incom.
MS 32	GHIZZOLO Giovanni <i>Magnificat</i>	SSATB, org
MS 33	GHIZZOLO Giovanni <i>Messa</i>	5/9v: S 2 ?, org. Incom.
MS 34	GIANSETTI Giovanni Battista <i>Benignissime Jesu</i>	SmS, org
MS 35	GIANSETTI Giovanni Battista <i>Quare Domine faciem tuam</i>	SSB, Bc
MS 37	GRAZIANI Bonifacio <i>Hic est panis</i>	SS, org
MS 36	GRAZIANI Bonifacio <i>Salve Regina</i>	S, org
MS 48A	INSANGUINE Giacomo <i>Christus factus est</i>	SSSB, org. Score (7 p)
	Nel Mercoledi'. Nel Giovedi'. (Holy Week)	
MS 48B	INSANGUINE Giacomo <i>Christus factus est</i>	SSAA, org. Score (7 p)

MS 239	JOMMELLI Nicolò Graduale e Sequenza per la ... Pentecoste	
	1. <i>Alleluia; Emitte</i>	SATB , 2 vl, 2 ob, 2 cor, cb, org.
	2. <i>Veni Sancte Spiritus</i>	Score for voices and org (8 p) copied in 1786.
MS 40	LORENZANI Paolo <i>Colpe mie venite a piangere. Cantata</i>	A, 2 vl, Bc
MS 41	LUMINARIA Carlo <i>Surgam et circumibo</i>	SATB, org. Incom.
MS 46	MAZZAFERRATA Giovanni Battista <i>Laudate pueri</i>	SB, 2 vl, vla, org
MS 44	MAZZOCCHI Virgilio <i>Gaudete in Domino semper</i>	SSA, org
MS 45	MAZZOCCHI Virgilio <i>Psalmi Vespertini a 2 chori</i>	org. part only. Incom.
	<i>Laudate Dominum</i> 5,6,9v	<i>In convertendo</i> 10v
	<i>Laudate pueri</i> 9v	<i>Credidi</i> 8v
	<i>Lauda Jerusalem</i> 10v	<i>Magnificat</i> 9v
MS 42	MERCADANTE Saverio <i>Kyrie, Gloria, Credo</i>	TTB, org or piano
MS 43	MERCADANTE Saverio <i>Salve Regina</i>	T, 2 vl, vla, vlc, cb, fl, ob, 2 cl, 2 fag, 2 cor, 2 tr, 3 trb, ofi- cleide. Score miss- ing.
MS 47	MONTEVERDI Claudio <i>Ecce panis angelorum</i>	4 v: SST?, 2 vl, org. Incom.
MS 51	MUSCARI Filippo <i>Fida sampogna mia. Dialogo pastorale</i>	ATB, org

ITALIAN MS COMPOSITIONS

MS 50	MUSCARI Filippo <i>Quae est ista</i>	SSATB, vla (1), org
MS 49	MUSCARI Filippo <i>Quis mihi det</i>	ATB, org
MS 55	PITONI Ottavio <i>Beatus vir qui non abiit (1696)</i> Per ogni tempo (motet)	SAT, org
MS 58A	RIGATTI Giovanni Antonio <i>Confitebor</i>	SSATTB, 2 vl, 4 vla, org
MS 58B	RIGATTI Giovanni Antonio <i>Confitebor</i>	AAB, org
MS 59	RIGATTI Giovanni Antonio <i>Salve Regina</i>	SSATTB, org
MS 238	RISPOLI Salvatore <i>Christus</i>	SS, vlc, cb, org
MS 60	ROVETTA Giovanni <i>Salve Regina</i>	A, vl, vla, vta, org
MS 64	SABBATINI <i>Letanie</i>	5/6v: SS A ad lib. TTB, org
MS 62	SABINO Francesco <i>Ave Virgo gloriosa</i>	SAT, 2 vl, org
MS 61	SABINO Francesco <i>Franciscus Christi pauper</i>	SAT, 2 vl, org
MS 63	SABINO Giovanni Maria <i>O quam speciosa</i>	SAB, 2 vl, cb, org
MS 27	SILVESTRI Florido de <i>Motets (copy of Pr 55)</i>	ATB, org
MS 65	SOPRANO <i>Somne laborum dulce lenimen</i>	SS/SA, 2 vl, Bc

(1) vla part reads: *Di Filippo Muscari e Carrozza.*

MS 82	TOZZI Vincenzo <i>Ah che pallido essangue.</i> Aria	A, Bc
MS 74	TOZZI Vincenzo <i>Alma</i>	SS, org
MS 69	TOZZI Vincenzo <i>Ave maris stella</i>	2 SATB, 2 vla, org
MS 75	TOZZI Vincenzo <i>Currite fideles</i>	SAB, org
MS 92	TOZZI Vincenzo <i>Dai confini più vicini.</i> Dialogo pastorale	SATB, org
MS 95	TOZZI Vincenzo <i>Dormi mio dolce signor.</i> Aria	SmS, org
MS 93	TOZZI Vincenzo <i>Ecco già l'antro.</i> Dialogo pastorale	SSATB, 2 vl, org
MS 78	TOZZI Vincenzo <i>In celesti viridario.</i> Motet for the Holy Rosary	SATB, org
MS 80	TOZZI Vincenzo <i>In lectulo meo</i> (15 March 1653)	SAT, org
MS 80A	TOZZI Vincenzo <i>In lectulo meo</i>	SATB, org
MS 76	TOZZI Vincenzo <i>Invicta Virgo</i>	SAT, org
MS 70	TOZZI Vincenzo <i>Iste confessor.</i> Hymn	9v: SSA ?, org. Incom.
MS 68	TOZZI Vincenzo <i>Messa</i>	SSATB, org
MS 85	TOZZI Vincenzo <i>Offeso Dio vendetta.</i> Aria	A, org

## ITALIAN MS COMPOSITIONS

MS 86	TOZZI Vincenzo <i>Offeso Dio vendetta.</i> Aria	SB, org
MS 77	TOZZI Vincenzo <i>O lilyum convallium</i>	S, org
MS 91	TOZZI Vincenzo <i>Qual suono.</i> Dialogo pastorale	SATTB, 2 vl, org
MS 71	TOZZI Vincenzo <i>Salve Regina</i> a 2 canti con sinfonia	SS, 2 vl, org
MS 72	TOZZI Vincenzo <i>Salve Regina</i> a voce sola con sinfonia	S, 2 vl, org. Incom.
MS 87	TOZZI Vincenzo <i>Senza Dio regni e tesori.</i> Aria	S, org
MS 84	TOZZI Vincenzo <i>Stolta è l'anima che crede.</i> Aria	ATB, org
MS 94	TOZZI Vincenzo <i>Vage stelle.</i> Dialogo pastorali	SSATB, 2 vl, org
MS 79	TOZZI Vincenzo <i>Vidi speciosam</i> (25 June 1650)	SAB, 2 vl, 4 vla, org. Incom.
MS 31A	TRASCHI <i>Te Deum</i>	8v, org. Incom.
MS 100	VANNARELLI Francesco Antonio <i>Litania</i>	SSB, org
MS 101	VERDEROSA <i>Pastorale</i>	SATB, org
MS 102	VIGNOLA <i>Mass: Kyrie, Gloria</i>	SSATB, 2 vl, org
MS 104A	ZANETTI Bernardo <i>Alma</i>	A, vl. Score only (4p)

MS 104B	ZANETTI Bernardo <i>Alma</i>	T, vl. Score only (4p)
MS 103	ZANETTI Bernardo <i>Dixit a 5 voci con ripieni e stromenti</i>	SSATB, 2 vl, 2 tr, vla, cb, org.
MS 105	ZANETTI Bernardo <i>Nimis honorati sunt</i> (1710). Grad.	SA, org
MS 106	ZANETTI Bernardo <i>Si quaeris miracula</i>	SATB, 2 vl, org

**b) Secular Music**

MS 157	ANONYMOUS <i>Chi mi soccorre ola', chi mi difende</i> Gioco a Trisette cò Filli	A, 2 vl, Bc
MS 176	ANONYMOUS <i>Non t'amo più.</i> Aria napoletana	ATB, Bc
MS 179	ANONYMOUS <i>Oh giorni miei ridenti.</i> Madrigale	ATB, Bc
MS 190	ANONYMOUS <i>Sassosa rupe.</i> Sonetto	SATB, Bc
MS 23	CAPRIOLI (CAPROLI) Carlo (del violino) <i>Correte amanti.</i> Madrigale	SAT, Bc
MS 25	DRAGO (DROGHO) Antonino <i>Allegrezza pastori.</i> Nenia pastorale	SATB, org
MS 24	DRAGO Antonino <i>Villanella in pastorale</i>	ATB, org
MS 66	FIAMENGO Francesco <i>Poscia ch'el re crudel</i> Dialogo a quattro voci di Sofronia et Olindo del Tasso	SATB, Bc

## ITALIAN MS COMPOSITIONS

MS 26	FIORAVANTI Valentino <i>L'Isola disabitata</i>	2 vl, 2 ob, cor 1, cb. Other parts and score missing Sinfonia (D) con violini, oboe, corni da caccia e violetta obbligata
MS 53	MUSCARI Filippo <i>Le rose ch'hai nel seno.</i> Madrigale	TB, cemb.
MS 54	MUSCARI Filippo <i>Occhi stativi attenti.</i> Canzona	ATB, cemb.
MS 52	MUSCARI Filippo <i>Sdegnar nol posso no.</i> Aria	ATB, cemb.
MS 67	TINAGLIA <i>Sempre a te parla la morte</i>	S, Bc
MS 90	TOZZI Vincenzo <i>Chi vide il mio bene.</i> Aria	SS, cemb.
MS 99	TOZZI Vincenzo <i>Dimmi bella hor dì che fai</i>	ATB, cemb.
MS 83	TOZZI Vincenzo <i>Due begl'occhi guerrieri.</i> Aria	ATB, cemb.
MS 81	TOZZI Vincenzo <i>Nè per pianti e sospiri.</i> Aria	ATB, cemb.
MS 97	TOZZI Vincenzo <i>Occhi voi foste a me.</i> Madrigale	SSATB, cemb.
MS 88	TOZZI Vincenzo <i>O martirio d'amor.</i> Aria	S, org
MS 89	TOZZI Vincenzo <i>Rimembranza di morte.</i> Aria	ATB, Bc
MS 96	TOZZI Vincenzo <i>Scompagnato sospiro.</i> Madrigale	SSATB, cemb.
MS 98	TOZZI Vincenzo <i>Sommergegetevi in pianto.</i> Madrigale	SSATB, cemb.

# MALTESE MANUSCRIPT COMPOSITIONS

AZOPARDI Francesco

## Secular Compositions

MS 335	<i>Overtura (D)</i> Con Organo obligato, Violini e Stromenti di Fiato. (Allegro), Largo, Allegro, Allegro 2 vl, 2 ob, 2 cor, cb, org. Score (40 p)	1782
	MS 335 is somewhat damaged but a later copy is to be found in MS 336.	
MS 337	<i>Sinfonia (C)</i> Allegro 2 vl, 2 ob, 2 cor, vla, fag, cb. Score (42 p)	1797
MS 338	<i>Sinfonia con oboe obligato (D)</i> Allegro 2 vl, ob obl, ob 2, 2 cor, vlc, cb, org. Score (28 p)	1799

N.B. P. Pullicino in his *Notizia Biografica* and in a Ms note preserved in the Cathedral Archives (*Miscellanea*, Ms 255 ff. 42-43), mentions the following compositions by Azopardi as being then in possession of his family and particularly noteworthy:

Nell'istante sfortunato	aria	1772
Malta felice	cantata per l'innalzamento di De Rohan al Magistero	1775
Per pietà	aria	1777
Tu vuoi ch'io viva	duetto	1778
Ardi per me fedele	aria	"
Conservati fedele	aria	"
Vo solcando un mar crudele	aria	"
Ah! che nel derti addio	aria	1780
Pieta' Pieta' Signore	quartetto	1781
Siam fanciulle vergognose	terzetto	"

MALTESE MS COMPOSITIONS

Al caro ben che adoro	aria	"
Se il labbro amor ti giura	aria	1782
Tremo fra' dubbj miei	aria	"
Parto ma sempre fido	duetto	1784
Ne' giorni tuoi felici	duetto	1784
La magica lanterna	per Carnevale	1791
Sinfonia		1796

**Sacred Compositions**

MASSES

MS 339	<i>Kyrie, Gloria</i> (F) SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (131 p)	1768
MS 369	<i>Kyrie, Gloria</i> (G) SATB, 2 vl, 2 ob, 2 cor. Score (66 p)	1770
MS 340	<i>Kyrie, Gloria</i> (G) SATB, strings, vlt, 2 ob, 2 cor, org. Score (138 p)	1772
MS 341	<i>Messa a 8 voci con Strumenti da Fiato e 4 Violini obligati (Kyrie, Gloria)</i> (G) 8v: 2 (SATB), 4 vl, 4 cor, 2 ob, 2 tr, fag, cb, 2 org. Score (188 p)	1775
Ms 342	<i>Kyrie e Gloria ad 8 voci con Violini e Strumenti di Fiato e</i>	
MS 692	<i>Fagotto obligati</i> (F)	23.1.1776
MS 693	8v: 2 (SATB), 1: strings, 2 ob, 2 tr, fag, org; II: strings, 2 ob, 2 cor, org. Score (182 p)  Ms 692 and Ms 693 contain solo parts of 'Quoniam' and 'Qui sedes' from Gloria.	
MS 343	<i>Kyrie, Gloria</i> (F) SATB, strings, 2 ob, 2 cor, fag, org. Score (206 p)	1777
MS 344	<i>Credo in pastorale</i> (F) SATB, 2 vl, 2 flautini, 2 cor, org. Score (48 p)	1778
MS 345	<i>Kyrie, Gloria</i> (F) SSB, strings, 2 ob, 2 cor, org. Score (148 p)	1779

## MALTESE MS COMPOSITIONS

MS 346	<i>Credo (D)</i> SATB, 2 vl, 2 ob, 2 cor, cb. Score (40 p)	1780
MS 347	<i>Messa Breve Prima (G)</i> <i>Messa Breve Seconda (D min.)</i> <i>Messa Breve Terza (G)</i> (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) SATB, org. Score (143 p) dated 1786.	1780 " " 1786
MS 349	<i>Credo (F)</i> SATB, 2 vl, 2 ob, 2 cor, org. Parts missing. Score (36 p)	1780
MS 349A	<i>Credo (C)</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	s.d.
MS 348	<i>Kyrie, Gloria (G)</i> SATB, 2 vl, 2 cor, fag, org. Score (144 p)	1782
MS 350	<i>Kyrie, Gloria (C)</i> SATB, 2 vl, 2 ob, 2 tr, vlc, org. Parts missing: 2 cor, fag. Score (168 p)	1785
MS 351	<i>Messa Pastorale (Kyrie, Gloria) (F)</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (102 p)	18.10.1786
MS 352	<i>Kyrie, Gloria (F)</i> SATB, strings, 2 ob, 2 cor, org. Score (244 p)	1787
MS 353	<i>Kyrie, Gloria (D)</i> SATB, strings, 2 ob, 2 tr, fag, org. Score (310 p)	1790
MS 354	<i>Kyrie, Gloria (F)</i> SATB, 2 vl, 2 ob, fag, cb, org. Score (304 p)	1791
MS 355	<i>Messa de morti (F min.)</i> SATB, strings, vlt, 2 traversieri, 2 cor, fag, org. Score (270 p)	1792
MS 356	<i>Messa de Requiem (G min.)</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (158 p)	1792
MS 698	<i>Qui Mariam (from Dies Irae) (B flat)</i> S, strings, ob, 2 cor, vlt, org. Score (12 p)	1792
MS 357	<i>Kyrie, Gloria (G)</i> SATB, strings, 2 ob, 2 cor, fag. org. (294 p). New version of the 1770 Mass.	1792

MALTESE MS COMPOSITIONS

MS 358	<i>Kyrie, Gloria</i> (B flat) SATB, strings, 2 ob, 2 cor, org. Score (380 p)	1794
MS 359	<i>Kyrie, Gloria</i> (F) SATB, strings, 2 ob, 2 cor, cl, fag, org. Score (400 p)	1795
MS 360	<i>Kyrie, Gloria</i> (D) SATB, strings, vla, 2 ob, 2 tr, org. Score (340 p)	1796
MS 361	<i>Messa a due cori obligati</i> ( <i>Kyrie, Gloria</i> ) (F) 8v: 2 (SATB), 4 vl, vlc, cb, 2 ob, 2 cor, 2 cl, 2 tr, org. Score (174 p)	1798
MS 362	<i>Credo solenne</i> (B flat) SATB, strings, 2 ob, 2 cor, fag, org. Score (68 p)	1800
MS 363	<i>Messa a 3, opure a due voci</i> [ <i>Kyrie, Gloria</i> ] (F) SSB, 2 vl, 2 ob, 2 cor, cb. Score (62 p)	1803
MS 364	<i>Credo solenne</i> (G) SATB, strings, 2 ob, 2 cor, org. Score (100 p)	1804
MS 364A	<i>Sanctus</i> (B flat) SATB, 2 vl, cl, 2 cor, cb, org. Score (42 p)	1804
MS 365	<i>Kyrie, Gloria</i> (D) SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (184 p)	1805
MS 366	<i>Kyrie, Gloria</i> (D) SATB, strings, 2 ob, 2 cor, org. Score (232 p)	1806
MS 367	<i>Credo</i> (D) SATB, 2 vl, 2 ob, 2 cor, cb. Score missing.	s.d.
MS 368	<i>Messa Prima</i> (G) <i>Messa Seconda</i> (C) <i>Messa Terza</i> (C) ( <i>Kyrie, Gloria, Credo, Sanctus, Agnus Dei</i> ) SATB, org. Score (154 p)	s.d. s.d. s.d.
MS 686	<i>Credo</i> (F) SATB, strings, 2 ob, 2 cor, org. Score missing.	s.d

N.B. Pullicino's *Notizia Biografica* mentions a *Messa pastorale* dated 1788, a *Credo* (1798) and a *Sanctus* (1803).

## INTROITS

- MS 370 *Nunc scio vere.* St. Peter and St. Paul 1785  
 SATB, org, cb. Score (8 p)  
 MS 371 *Terribilis est.* Dedication of a Church 1787  
 SATB, org. Score missing.

## GRADUALS

- MS 372 *Vidimus stellam.* Epiphany 1787  
 SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (32 p)  
 MS 373 *Benedicta et Venerabilis es.* Immaculate Conception 1787  
 SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (28 p)  
 MS 374 *Tecum principium.* Christmas Night 1787  
 SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (32 p)  
 MS 375 *Viderunt omnes fines terrae.* Christmas Day 1787  
 SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (32 p)  
 MS 379 *Locus iste.* Consecration of a church 1787  
 SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (24 p)  
 MS 380 *Timete Dominum.* All Saints' Day 1787  
 SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (26 p)  
 MS 376 *Ascendit Deus.* Ascension 1788  
 SATB, strings, 2 ob, 2 cor, org. Score (28 p)  
 MS 381 *Propter veritatem.* Assumption 1788  
 SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (30 p)  
 MS 382 *Qui operatus est* 1788  
 MS 388 Conversion and Commemoration of St. Paul  
 SATB, strings, 2 ob, 2 cor, fag, org. Score (28 p).  
 MS 388 contains first draft and voice parts.  
 MS 383 *Constitues eos.* St. Peter and St. Paul 1788  
 SATB, strings, 2 ob, 2 tr, org. Score (32 p)  
 MS 377 *Sederunt Principes.* St. Stephen 1789  
 SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (26 p)  
 MS 643 *Gaudent in coelis.* All Saints' Day 1795  
 SATB, 2 vl, 2 ob, 2 cor, org. Score only (32 p)

MALTESE MS COMPOSITIONS

MS 384	<i>Justus ut palma florebit.</i> Common of a Confessor SATB, strings, 2 ob, 2 cor, org. Score (32 p)	1801
MS 385	<i>Priusquam Te formarem.</i> St. John the Baptist SATB, strings, 2 ob, (cl), 2 cor, org. Score (34 p)	1805
MS 386	<i>Sacerdotes eius induam salutari</i> Anniversary of a bishop's election SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (30 p)	1808
MS 387	<i>Constitues eos.</i> St. Peter and St. Paul SATB, strings, 2 ob, 2 cor, cl, org. Score (38 p)	s.d.
MS 378	<i>Benedicta et Venerabilis es. Immaculate Conception</i> SATB, org. Score missing.	s.d.

GRADUALS and OFFERTORIES

MS 687	<i>Christmas Novena</i> — Grad. <i>Tollite portas</i> Off. <i>Ave Maria</i> SATB, 2 vl, ob, traversiere, 2 cor, cb, org. Score (8 p)	1789
MS 389	St. Anne — Grad. <i>Dilexisti justitiam</i> Off. <i>Filiae regum</i> SATB, org. Score (16 p)	1804
MS 390	St. Fabian and St. Sebastian — Grad. <i>Gloriosus Deus</i> Off. <i>Laetamini in Domino</i> SATB, org. Score (14 p)	1807
MS 391	St. Agatha — Grad. <i>Adiuvabit eam</i> Off. <i>Afferentur regi</i> SATB, org, cb. Score (16 p)	1808

OFFERTORIES

MS 406	<i>Beata es Virgo. Immaculate Conception</i> SATB, 2 vl, 2 ob, 2 tr, fag, org, cb. Score (30 p)	1787
MS 412	<i>Justorum animae. All Saints' Day</i> S, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)	1787
MS 413	<i>Domine Deus in simplicitate. Dedication</i> SATB, 2 vl, ob solo, 2 ob, 2 cor, fag, cb, org. Score (26 p)	1787

## MALTESE MS COMPOSITIONS

MS 398	<i>Terra tremuit et quievit.</i> Easter SATB, 2 v, 2 ob, 2 cor, cb, org. Score (24 p)	1788
MS 399	<i>Angelus Domini.</i> Day after Easter S, 2 vl, 2 ob, 2 cor, cb, org. Score (28 p)	1788
MS 400	<i>Ascendit Deus in jubilatione.</i> Ascension S, 2 vl, 2 ob, 2 tr, cb, org. Score (26 p)	1788
MS 401	<i>Sacerdotes Domini.</i> Corpus Christi S, 2 vl, 2 cor, 2 ob, org. Score (32 p)	1788
MS 402	<i>Confirma hoc Deus.</i> Pentecost SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (26 p)	1788
MS 403	<i>Intonuit de coelo Dominus.</i> Monday after Pentecost SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)	1788
MS 407	<i>Laetentur coeli.</i> Christmas Night SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (28 p)	1788
MS 408	<i>Tui sunt coeli et tua est terra.</i> Christmas Day SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (38 p)	1788
MS 414	<i>Assumpta est Maria.</i> Assumption S, 2 vl, org, cb. Score (16 p)	1788
MS 415	<i>Mihi autem nimis</i> Conversion and Commemoration of St. Paul S, strings, vlna, 2 ob, 2 cor, org. Score (40 p)	1788
MS 404	<i>Reges Tharsis et insulae.</i> Epiphany SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (26 p)	1789
MS 409	<i>Elegerunt Apostoli Stephanum.</i> St. Stephen S, 2 vl, ob, cb, org. Score (16 p)	1789
MS 410	<i>Ave Maria.</i> Christmas Novena SATB, 2 vl, traversiero, 2 cor, cb, org. Score (16 p). Voice parts missing.	1789
MS 405	<i>Sacerdotes Domini.</i> Corpus Christi SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	1791
MS 411	<i>Beata es Virgo Maria.</i> Immaculate Conception S, strings, 2 ob, 2 cor, org. Score (40 p)	1791

MALTESE MS COMPOSITIONS

MS 416	<i>Constitues eos. St. Peter and St. Paul</i> S, strings, ob solo, 2 cor, fag, org. Score (44 p)	1793
MS 417	<i>Constitues eos. St. Peter and St. Paul</i> S, strings, 2 ob, 2 cor, fag, org. Score (40 p)	1793
MS 418	<i>Mihi autem nimis</i> Conversion and Commemoration of St. Paul SATB, strings, 2 ob, 2 cor, org. Score (46 p)	1801
MS 419	<i>Justus ut palma florebit</i> Nativity of St. John the Baptist S, strings, ob, cl, 2 cor, org. Score (36 p)	1801
MS 420	<i>Veritas mea. Confessor</i> S, 2 vl, 2 ob, 2 cl, 2 cor, cb, org. Score (40 p)	1801
MS 421	<i>In virtute tua Domine. Decollation of the Baptist</i> S, 2 vl, ob, cl, 2 cor, cb, org. Score (30 p)	1805

SEQUENCES

MS 393	<i>Veni Sancte Spiritus. Pentecost</i> SATB, strings, 2 ob, 2 cor, org. Score (24 p)	1782
MS 394	<i>Victimae Paschali. Easter</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)	1786
MS 395	<i>Laeta quies Magni Dicis. St. Benedict</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (32 p)	1788
MS 396	<i>Lauda Sion. Corpus Christi</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (104 p)	1793
MS 397	<i>Veni Sancte Spiritus. Pentecost</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (37 p)	1798

VESPERS

Introductory Verse

MS 422	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 cor, fag, cb, org. Score (16 p)	1772
MS 423	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, strings, 2 ob, 2 cor, org. Score (16 p)	1778

## MALTESE MS COMPOSITIONS

MS 424	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)	1782
MS 425	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 cor, org. Score (14 p)	1785
MS 426	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (16 p)	1786
MS 427	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, strings, 2 ob, 2 tr, fag, org. Score (28 p)	1789
MS 428	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, strings, 2 ob, 2 cor, org. Score (24 p)	1791
MS 429	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 tr, 2 ob, fag. Score (20 p)	1793
MS 430	<i>Domine ad adiuvandum, Gloria Patri</i> SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (24 p)	1800
MS 431	<i>Gloria Patri</i> S, strings, 2 traversi, 2 cor, org. Score missing.	1772
MS 432	<i>Gloria Patri con eco</i> S, strings, ob, 2 cor, fag, org. Score (28 p)	1783
MS 433	<i>Gloria Patri a solo con ripieni</i> T solo, SAB, strings, 2 traversieri, 2 cor, fag, org. Score (24 p)	1789
MS 434	<i>Gloria Patri</i> SATB, strings, ob, traversiero, cor, org. Score missing.	1789

## Psalms

MS 435	<i>Dixit</i> SATB, strings, 2 ob, 2 cor, org. Score (75 p)	1772
MS 436	<i>Dixit</i> SATB, strings, 2 ob, 2 tr, fag, org. Score (139 p)	1776
MS 437	<i>Dixit</i> SATB, strings, 2 ob, 2 cor, org. Score missing.	1777
MS 438	<i>Dixit</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (106 p)	1780

## MALTESE MS COMPOSITIONS

MS 439	<i>Dixit</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)	1780
MS 440	<i>Dixit</i> SATB, strings, 2 ob, 2 cor, org. Score missing.	1784
MS 441	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (50 p)	1787
MS 442	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 cor, org. Score (50 p)	1788
MS 443	<i>Dixit</i> SATB, strings, 2 ob, 2 cor, org. Score (170 p)	1789
MS 444	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 cor, org. Score (200 p)	1790
MS 445	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 tr, org. Score (210 p)	1792
MS 446	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 tr, fag, org. Score (232 p)	1794
MS 447	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 tr, org. Score (68 p)	1800
MS 448	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (134 p)	1805
MS 449	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, tr, cb, org. Score missing.	s.d.
MS 450	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	s.d.
MS 451	<i>Confitebor</i> S, strings, 2 ob, 2 cor, fag, org. Score (58 p)	1776
MS 452	<i>Confitebor</i> SS, strings, fag, org. Score (42 p)	1778
MS 453	<i>Confitebor</i> SATB, 2 vl, 2 ob, cb. Score (36 p)	1780
MS 454	<i>Confitebor</i> S, strings, 2 ob, 2 tr, fag, org. Score (84 p)	1780

## MALTESE MS COMPOSITIONS

MS 455	<i>Confitebor</i> S, strings, 2 ob, 2 tr, fag, org. Score (70 p)	1783
MS 456	<i>Confitebor</i> SS, strings, fag, org. Score (40 p)	1786
MS 457	<i>Confitebor a solo con ripieni</i> S solo, ATB, strings, 2 ob, 2 cor, org. Score (36 p)	1787
MS 458	<i>Confitebor a solo con ripieni</i>	1791
MS 459	S solo, ATB, strings, 2 ob, 2 cor, traversiero, fag, org. Score (84 p)  MS 458 contains first draft and parts.	
MS 460	<i>Confitebor a solo con ripieni</i>	1793
MS 461	S solo, ATB, strings, 2 ob, 2 cor, fag, org. Score (72 p) MS 461 contains first draft and parts.  N.B. Pullicino's <i>Notizia Biografica</i> mentions a <i>Confitebor</i> dated 1800.	
MS 462	<i>Credidi</i> SATB, strings, org. Score (32 p)	1770
MS 463	<i>Credidi</i> SATB. Only first draft available in Score (24 p) with voice parts and Bc (org); vl 1 also available.	1786
MS 464	<i>Laudate pueri</i> S, 2 vl, 2 ob, 2 cor, vlt, cb, org. Score (72 p)	1775
MS 465	<i>Laudate pueri</i> S, 2 vl, 2 traversieri, 2 cor, cb, org. Score (40 p)	1776
MS 466	<i>Laudate pueri</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (18 p)	1780
MS 467	<i>Laudate pueri</i> SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score missing.	1780/81
MS 468	<i>Laudate pueri</i> S, 2 vl, 2 ob, 2 cor, fag, vlc, org. Score (54 p)	1781
MS 469	<i>Laudate pueri</i> S, 2 vl, ob, 2 cor, fag, vlc, org. Score (68 p)	1783

MALTESE MS COMPOSITIONS

MS 470	<i>Laudate pueri con Ripieni a Flotta</i>	1786
	T solo, SATB, strings, 2 ob, 2 cor, fag, org. Score (52 p)	
MS 471	<i>Laudate pueri a Solo con Ripieni</i>	1787
	S solo, ATB, 2 vl, 2 ob, 2 tr, cb, org. Score (24 p)	
MS 472	<i>Laudate pueri a solo con ripieni</i>	1789
	S solo, ATB, strings, 2 ob, 2 cor, fag, org. Score (149 p)	
MS 473	<i>Laudate pueri a solo con ripieni</i>	1793
	S solo, ATB, 2 vl, 2 ob, 2 tr, fag, cb, org. Score (152 p)	
MS 474	<i>Laudate pueri a solo con ripieni</i>	1796
	S solo, ATB, strings, 2 ob, 2 cor, org. Score (106 p)	
MS 475	<i>Laudate pueri</i>	1800
	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (42 p)	
MS 476	<i>Nisi Dominus</i>	1777
	SATB, strings, 2 ob, 2 tr, org. Score missing.	
MS 477	<i>Nisi Dominus</i>	1780
	SA, 2 vl, cb, org. Score (18 p)	
MS 478	<i>Nisi Dominus</i>	1781
	SATB, 2 vl, ob 1, fag, vlc, org. Score missing.	
MS 479	<i>Nisi Dominus</i>	1791
	SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (20 p)	
MS 480	<i>Nisi Dominus</i>	1800
	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (20 p)	
MS 481	<i>Nisi Dominus</i>	s.d.
	SA, strings. Score (24 p)	
MS 482	<i>Domine probasti</i>	1772
	SATB, 2 vl, 2 ob, 2 tr, fag, cb, org. Score (76 p)	
MS 483	<i>Domine probasti me</i>	1800
	SATB, 2 vl, 2 ob, 2 cor. Score (70 p)	
MS 485	<i>Beatus vir</i>	1775
	SATB, strings, 2 ob, 2 cor, fag, org. Score (28 p)	
MS 486	<i>Beatus vir a Basso solo con ripieni</i>	1778
	B solo, SAT, 2 vl, 2 ob, 2 cor, fag, org. Score (48 p)	

## MALTESE MS COMPOSITIONS

MS 487	<i>Beatus vir a solo</i>	1783
	S solo, strings, 2 ob, 2 cor, fag, org. Score (86 p)	
	Also for SATB and instruments as above:	
	verses <i>Beatus vir, Gloria et divitiae.</i> Score (22p)	
MS 488	<i>Beatus vir a solo con duettini</i>	1787
	B solo, SAT, 2 vl, 2 ob, cb, org. Score (30 p)	
MS 489	<i>Beatus vir a solo con ripieni</i>	1793
	B solo, SAT, strings, 2 ob, 2 cor, fag, org. Score (44 p)	
MS 490	<i>Beatus vir</i>	s.d.
	SATB, 2 vl, ob 1, 2 cor, fag, vlc. Score missing.	
MS 491	<i>Laetatus sum</i>	1776
	SATB, 2 vl, cb, org. Score (32 p)	
MS 492	<i>Laetatus sum</i>	1781
	SATB, 2 vl, ob 1, fag. Score missing.	
MS 493	<i>Laetatus sum</i>	1787
	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	
MS 494	<i>Laetatus sum</i>	1800
	SATB. Score (26 p)	
MS 495	<i>Lauda Jerusalem</i>	1772
	SATB, strings, 2 ob, 2 cor, fag, org. Score (32 p)	
MS 496	<i>Lauda Jerusalem</i>	1781
	S solo, 2 vl, 2 mandole, traversiero, fag, cb, org. Score (48 p)	
MS 487	<i>Lauda Jerusalem</i>	1781
	SATB, 2 vl, 2 ob, 2 tr, cb, org. Score missing.	
MS 498	<i>Lauda Jerusalem a Solo con ripieni</i>	1791
	S solo, ATB, 2 vl, 2 ob, 2 cor, cb, org. Score (50 p)	
MS 499	<i>Lauda Jerusalem</i>	1800
	SATB, 2 yl, 2 ob, 2 cor, vlc; Score (22 p)	
MS 500	<i>Laudate Dominum</i>	1777
	SATB, strings, 2 ob, 2 cor, org. Score (24 p)	
MS 501	<i>Laudate Dominum</i>	1778
	SATB, 2 vl, 2 ob, 2 cor, fag, org. Score (20 p)	
MS 502	<i>Laudate Dominum</i>	s.d.
	SATB, 2 vl, ob. Score and other parts missing.	

MALTESE MS COMPOSITIONS

MS 503	<i>In exitu Israel</i>	1773
	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (48 p)	
MS 504	<i>In exitu</i>	1781
	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing.	
MS 505	<i>In convertendo</i>	1786
	SATB, strings, 2 ob, 2 cor. Score (20 p)	
MS 506	<i>In convertendo</i>	1801
	SATB, strings, 2 ob, 2 cor, org. Score (24 p)	
MS 507	<i>Beati omnes</i>	1776
	S solo, 2 vl, 2 mandole/vl pizzicato, 2 ob, 2 cor, fag, cb, org. Score (44 p)	
MS 507A	<i>Beati omnes</i>	1800
	SATB, 2 vl, ob I, org. Score (20 p)	
MS 508	<i>Memento</i>	1773
	STB, 2 vl, 2 ob, vlc, org. Score (20 p)	
MS 509	<i>De Profundis</i>	1781
	S solo, 2 vl, 2 traversieri, 2 cor, cb, org. Score (48 p)	
MS 510	<i>Salmi:</i>	1786
	<i>Domine</i>	<i>Credidi 1°</i>
	<i>Dixit 1°</i>	<i>Credidi 2°</i>
	<i>Dixit 2°</i>	<i>Credidi 3°</i>
	<i>Dixit 3°</i>	<i>Beatus vir</i>
		<i>Laudate Dominum</i>
	<i>Magnificat 1°</i>	copy of MS 516
	<i>Magnificat 2°</i>	" MS 515
	<i>Magnificat 3°</i>	
	SATB, org. Score (172 p)	
MS 511	<i>Salmi:</i>	1780
	<i>Domine</i>	<i>Laudate Dominum</i>
	<i>Dixit breve</i>	<i>In exitu</i>
	<i>Confitebor</i>	<i>Laetatus</i>
	<i>Beatus vir</i>	<i>Laetatus</i>
	<i>Laudate pueri</i>	<i>Nisi Dominus</i>
		<i>Magnificat</i>
	SATB, org. Score (155 p)	

## MALTESE MS COMPOSITIONS

MS 512	<i>Magnificat</i> SATB, 2 vl, 2 ob, 2 cor, fag, cb, org. Score (48 p)	1772
MS 513	<i>Magnificat</i> SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (44 p)	1781
MS 514	<i>Magnificat</i> SATB, strings, 2 ob, 2 cor, fag, org. Score (60 p)	1781
MS 515	<i>Magnificat</i> SATB, 2 vl, 2 ob, 2 cor, cb. Score (48 p)	1784
MS 516	<i>Magnificat</i> SATB, 2 vl, 2 ob, 2 cor, cb. Score (54 p)	1786
MS 517	<i>Magnificat</i> SATB, strings, 2 ob, 2 cor, org. Score (82 p)	1800
MS 576	<i>Miserere</i> SATB, vl 1, 2 vlt, cb, org. Score for voices and org (18 p)	1782
MS 573	<i>Miserere</i> SATB, org. Score (36 p)	1790
MS 574	<i>Miserere con Violette</i> SATB, 2 vlt, cb, org. Score (120 p) New version of the 1782 Miserere.	1793
MS 575	<i>Miserere</i> SATB, strings, 2 vlt, org. Score (40 p)	1801
MS 577	<i>Miserere</i> SATB, vlc. Score missing.	s.d.
MS 550	[Vespers of Holy Saturday] <i>Alleluia</i> <i>Confitemini</i> <i>Laudate Dominum</i> SATB, 2 vl, org. Score (32 p)	s.d.

N.B. Pullicino's *Notizia Biografica* mentions a *Miserere* dated 1781

## HYMNS

MS 529	<i>Ave Maris Stella. Blessed Virgin</i> SATB, 2 vl, 2 ob, 2 tr, fag, cb, org. Score (42 p)	1772
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MALTESE MS COMPOSITIONS

MS 520	<i>Decora lux. St Peter and St Paul</i> S, 2 vl, 2 ob, 2 cor, org. Score (36 p)	1772
MS 532	<i>Salutis Humanae Sator. Ascension</i> SATB, strings, 2 ob, 2 cor, org. Score (20 p)	1773
MS 518	<i>Egregie Doctor. St Paul</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)	1776
MS 535	<i>Veni Creator Spiritus. Pentecost</i> SSATB, strings, 2 ob, 2 cor, fag, org. Score (24 p)	1776
MS 530	<i>Ave Maris Stella. Blessed Virgin</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)	1779
MS 526	<i>Te splendor et virtus Patris. St. Michael</i> SATB adapted from MS 527. Score with voice parts (8 p)	1782
MS 527	<i>Coelestis Urbs Jerusalem. Dedication</i> SATB, strings, 2 ob, 2 cor, fag, org. Score (20 p)	1782
MS 528	<i>Iste confessor. Common of a Confessor</i> SATB adapted from MS 527. Score with voice parts (8 p)	1782
MS 536 MS 537	<i>Veni Creator Spiritus. Pentecost</i> SATB; Score only (20 p) (2 vl, 2 traversieri, 2 cor, Bc). MS 537 is a XIX cent. copy of 536: strings, 2 ob, 2 cor. Score (32 p)	1782
MS 519	<i>Decora lux. St. Peter and St. Paul</i> SATB, strings, 2 ob, 2 cor, org. Score (24 p)	1785
MS 521 MS 523	<i>Te Joseph celebrent. St. Joseph</i> <i>Ut queant laxis. St. John the Baptist</i> MS 521: SATB, strings, 2 ob, 2 tr, org. Score (16 p) MS 523: SATB, vl 1, vlc. Score missing. Same music for both hymns.	1787
MS 543	<i>Deus tuorum militum. Common of a martyr</i> SATB, 2 vl, 2 ob, 2 tr, cb. Score missing. Same music for: <i>Jesu Redemptor omnium.</i>	1787
MS 542	<i>Invicte Martir Unicum. Common of a martyr</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (24 p)	1787

## MALTESE MS COMPOSITIONS

Same music for:  
*Jesu dulcis memoria*  
*Placare Christe*  
*Crudelis Herodes*

MS 524	<i>Laudibus cives.</i> St. Benedict SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)	1787
MS 525	<i>Laudibus cives.</i> St. Benedict SATB, strings, 2 ob, 2 tr, org. Score (32 p) New version of MS 524	1790
MS 538	<i>Veni Creator Spiritus.</i> Pentecost SATB, vla, vlc, fag, cb. Score (36 p). New version of MS 536	1790
MS 555	<i>Vexilla Regis.</i> Passiontide SATB, 2 vl, cb, org. Score (22 p)	1792
MS 533	<i>Salutis humanae sator.</i> Ascension SATB, 2 vl, cb, org. Score (14 p)	1795
MS 544	<i>Gloria, Laus et Honor.</i> Palm Sunday SATB, org. Score (12 p)	1795
MS 531	<i>Ave Maris Stella.</i> Blessed Virgin SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (40 p)	1801
MS 540	<i>Pange Lingua.</i> Corpus Christi SSB, 2 vl, 2 ob, cb, org. Score (32 p)	1803
MS 539	<i>Veni Creator Spiritus.</i> Pentecost SSATB, 2 vla, fag, vlc, cb, org. Score (32 p)	1806
MS 522	<i>Ut queant laxis.</i> St. John the Baptist SATB, 2 vl, cb, org. Score missing.	s.d.
MS 541	<i>Pange Lingua.</i> Corpus Christi SATB, strings, 2 ob, 2 cor, fag, org. Score (36 p)	s.d.
MS 556	<i>Te Deum</i> SATB, 2 vl, 2 ob, 2 tr, fag, vlc, org. Score missing.	1775
MS 557	<i>Te Deum</i> SATB, 2 vl, 2 ob, 2 cor/tr, cb, org. Score (80 p)	1776
MS 558	<i>Te Deum</i> SATB, strings, 2 ob/cl, 2 cor, org. Score (96 p)	1798

MALTESE MS COMPOSITIONS

ANTIPHONS

MS 559	<i>Sancte Paule</i> SATB, strings, 2 ob, 2 cor, org. Score (12 p)	1780
MS 564	<i>Sacerdos et Pontifex fatto a flotta</i> SATB, strings, 2 ob, 2 cor, org. Score (20 p)	1780
MS 567	<i>O sacrum convivium</i> SATB, 2 vl, 2 cor, traversiere, cb. Score (16 p)	1782
MS 563	<i>Joseph filij (sic) David</i> SATB, 2 vl, 2 ob, 2 cor, vlc, org. Score (16 p)	1784
MS 566	<i>Confirmata. For a Pastoral visit</i> SSTB, 2 vl, 2 ob, 2 cor, org. Score (8p)	1784
MS 561	<i>Gloriosi Principes terrae</i> For the traditional procession to St. Paul "fuori le mura" SATB, 2 vl, org. Score (12 p)	1800
MS 560	<i>Vade Anania</i> S, strings, 2 ob, 2 cor, org. Score (18 p)	1807
MS 562	<i>Petrus Apostolus et Paulus Doctor</i> SATB, strings, 2 ob, 2 cor, org. Score (16 p)	1808
MS 565	<i>Sacerdos et Pontifex</i> SATB, 2 vl, 2 ob, 2 cor, org. Score (16 p)	1808

HOLY WEEK

Lamentations

MS 546	<i>Lamentationes Feriae V in Coena Domini</i> <i>Christus. Resp.</i> SATB, vl, 2 vlt, cb, org. Score (8 p)	1783 1789
MS 547	<i>Lamentationes Feriae VI in Paraclesis</i> <i>Christus. Resp.</i> SATB, strings, 2 vlt, org. Score (12 p)	1783/84 1801
MS 549	<i>Lamentationes per Sabato Sancto</i>	1783
MS 712	<i>Christus factus est. Resp.</i> SATB, 2 vl, 2 vlt, cb. Score (8 p). MS 712 contains autograph copy of <i>Oratio Jeremiae Prophetae</i> (B, org).	s.d.

**Responsories**

MS 551	Responsori del Mercoledì Santo <i>In monte Oliveti</i> <i>Tristis est anima mea</i> <i>Ecce vidimus eum</i> <i>Amicus meus</i> <i>Judas Mercator</i>	<i>Unus ex discipulis</i> <i>Eram quasi Agnus</i> <i>Una Hora</i> <i>Seniores populi</i>	1782
	SATB, 2 vl, cb. Score (54 p)		
MS 552	Responsori del Giovedì Santo <i>Omnes amici mei</i> <i>Velum Templi</i> <i>Vinea mea electa</i> <i>Tamquam ad Latronem</i> <i>Tenebrae factae sunt</i>	<i>Animam meam</i> <i>Tradiderunt me</i> <i>Jesum tradidit</i> <i>Caligaverunt</i>	1783
	SATB, 2 vl, 2 vta, vlc. Score (52 p)		
MS 533	Responsori del Venerdì Santo <i>Sicut Ovis</i> <i>Jerusalem surge</i> <i>Plange quasi Virgo</i> <i>Recessit Pastor noster</i> <i>O vos omnes</i>	<i>Ecce quomodo</i> <i>Astiterunt Reges</i> <i>Aestimatus sum</i> <i>Sepulto Domino</i>	1785
	SATB, 2 vl, cb, org. Score (44 p)		

**Improperia**

MS 554	<i>Popule meus</i> SATB, 2 vl, 2 vta, vlc, org. Score (116 p)	1794
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**RESPONSORIES**

MS 568	<i>Iam non dicam vos servos</i> SATB, org. Score (12 p)	1781
MS 570	<i>Responsori Defunctorum</i> I Nott: a) <i>Credo quod Redemptor</i> b) <i>Qui Lazarum</i> c) <i>Domine quando veneris</i> II Nott: a) <i>Memento mei Deus</i> b) <i>Heu mihi Domine</i> c) <i>Ne recorderis</i>	1793

MALTESE MS COMPOSITIONS

	III Nott:	a) <i>Peccantem</i> b) <i>Domine secundum actum meum</i> c) <i>Libera</i> SATB, strings, 2 ob, 2 cor. Score I (62 p); Score II (52 p); Score III (50 p)	
MS 571	<i>Quattro Responsori Defunctorum</i>		1800
	1- <i>Subvenite</i> 2- <i>Qui Lazarum</i> (copy of MS 570) 3- <i>Domine quando veneris</i> (copy of MS 570) 4- <i>Ne recorderis</i> (copy of MS 570) SATB, 2 vl, vlt, 2 ob, 2 cor, fag, cb. Score missing.		
MS 572	<i>Qui Lazarum</i>		1800
	SATB, 2 vl, 2 ob, cor 1, cb, org. Score missing. Copy of MS 570.		
MS 569	<i>Iam non dicam vos servos</i>		1806
	SATB, 2 vla, vlc, cb, org. Score (34 p)		
	MOTETS		
MS 689	<i>Virgo Prudentissima</i>		1778
	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (12 p)		
MS 584	<i>Salve Regina</i>		1791
	S, 2 vl, 2 traversieri, 2 cor, fag, cb, org. Score (34 p)		
MS 578	<i>5 Motetti per San Gregorio</i>		1792/93
	1- <i>O populi fideles</i> (1792) 2- <i>Ad cantus</i> (1792) 3- <i>Veni sponsa</i> (1792) 4- <i>Jubilemus</i> (1793) 5- <i>O Doctor optime</i> (1792) SATB, 2 vl, cb. Score 1 (24 p); Score 2 (16 p); Score 3 (12 p); Score 4 (16 p); Score 5 (16 p).		
MS 583	<i>Alma Redemptoris</i>		1794
	SATB, strings, 2 ob, 2 cor, fag, org. Score (36 p)		
MS 688	<i>Alma</i>		1797
	S solo, STB rip, 2 vl, cb, org. Score missing.		
MS 580	<i>Motetti per la processione del Corpus</i>		1800

MALTESE MS COMPOSITIONS

1- *Ego sum panis vivus*  
 2- *O quam suavis est Domine*  
 SATB, 2 vl, org. Score (20 p)

- MS 582 *Litanie* s.d.  
 SSTB, 2 vl, ob l, org. Score (22 p)

BALZANO Domenico

- MS 242 *Venite, venite.* Motet 15.12.1680  
 SA, vla.

BALZANO Giuseppe

- MS 240 *Vespers* s.d.  
*Domine ad adiuvandum*  
*Dixit Dominus*  
*Magnificat*  
 8v: ?, org. Incom.

- MS 241 *Beatus vir.* Motet 1652  
 TTB, org.  
*Dormi, dormi.* Hymn 1652  
 TT, org.

ZERAFA Benigno

MASSES

- MS 243 *Messa a due Cori con Violini, Trombe di Caccia e Oboe* (D) 22.9.1743  
 (Kyrie, Gloria)  
 8v: 2 (SATB), strings, 2 tr di Caccia, 2 ob, org.  
 Score (128 p)

- MS 259 *Credo Breve a 4* (D) 9.10.1743  
 SATB, 2 vl, ob, 2 cor, org. Score (16 p) inserted in MS 245.

- MS 244 *Messa de Morti* (F min.) 1744  
 SATB, strings, 2 cor, org. Score missing.

- MS 245 *(Credo), Kyrie, Gloria* (C) 28.9.1744  
 SATB, 2 vl, ob, 2 cor, org. Score (80 p)  
 Credo corresponds to MS 259.

MALTESE MS COMPOSITIONS

MS 246	<i>Kyrie, Gloria (F)</i> SATB, strings, 2 ob, 2 tr di Caccia, org. Score (120 p)	1745
MS 247	<i>Kyrie, Gloria (D)</i> SSATB, strings, 2 ob, 2 tr, org. Score (136 p)	18.6.1745
MS 248	<i>Messa in Pastorale (A)</i> ( <i>Kyrie, Gloria</i> ) SATB, 2 vl, cb, 2 tr di caccia, org. Score (50 p)	1746
MS 249	<i>Kyrie, Gloria (D)</i> SSATB, strings, ob, 2 tr lunghe, org. Score (48 p)	25.6.1747
MS 250	<i>Kyrie, Gloria (E flat)</i> SATB, 2 vl, vlc, 2 fl, 2 tr di Caccia, org. Score (82 p)	28.6.1751
MS 251	<i>Messa a due Cori obligati con violini e diversi altri strumenti anche obligati (F)</i> ( <i>Kyrie, Gloria</i> )	26.4.1752
	8v: 2 (SATB), 4 vl, 2 vlc, 2 vlt, 2 ob, 2 tr, 2 org. Score (164 p)	
MS 260	<i>Credo (G)</i> SATB, 2 vl, 2 tr di Caccia, org, cb. Score missing.	1753
MS 252	<i>Messa breve a 4 con strumenti (G)</i> ( <i>Kyrie, Gloria</i> ) SATB, 2 vl, cb, 2 cor, org. Score (32 p)	12.9.1753
MS 253	<i>Kyrie, Gloria (G)</i> 8v: 2 (SATB), 4 vl, 2 vlt, vlc, 2 ob, 2 cor, 2 org. Score (164 p)	25.6.1756
MS 261	<i>Credo (F)</i> SATB, strings, 2 ob, 2 cor, org. Score (24 p; first 4 pages missing)	9.1.1758
MS 254	<i>Kyrie, Gloria, Agnus Dei (D)</i> 8v: 2 (SATB), 4 vl, 2 vlt, vlc, 2 ob, 2 tr, 2 org. Score (194 p)	21.6.1758
MS 255	<i>Messa a tre voci con strumenti (G)</i> ( <i>Kyrie, Gloria</i> ) SSB, 2 vl, cb, 2 ob, 2 cor, org. Score missing.	1764

MS 256 *Messa a cinque voci con strumenti non obligati per la commemorazione di tutti i morti ed alcuni funerali solenni*  
 (F min.) 29.11.1765

SSATB, 2 vl, cb, 2 tr, org. Score (96 p)

MS 258 *Kyrie, Gloria (D)* 11.6.1772  
 SATB, 2 vl, 2 ob, 2 tr, org. Score only (146 p)

MS 257 *Messe (5) a quattro voci senza strumenti*  
 (F-G-A-D min.) 2.11.1779  
 SATB, org. Score (78 p)

INTROITS, GRADUALS and OFFERTORIES

MS 262 *Graduali ed Offertori per le solennità dell'Anno*  
 MS 263 *Con stromenti in parte ed in parte senza.* 1754  
 MS 264  
 MS 265 Score (170 p) in MS 262.  
 Voices and Instruments in MS 263 as follows:

1 St. Mark:

Grad.	<i>All. Confitebuntur</i>	A, org
Off.	<i>Confitebuntur</i>	AT, org

2 Ascension:

Grad.	<i>All. Ascendit Deus</i>	A, org
Off.	<i>Domine Deus</i>	AT, org

3 Pentecost Sunday:

Off.	<i>Confirmata hoc Deus</i>	A, 2 vl, cb, 2 tr di cac., org
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4 Pentecost Monday:

Off.	<i>Intonuit</i>	A, 2 vl, cb, *2 tr di cac., org
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5 Pentecost Tuesday:

Off.	<i>Portas Coeli</i>	A, 2 vl, cb, *2 tr di cac., org
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6 Corpus Christi:

Off.	<i>Sacerdotes Domini</i>	A, 2 vl, cb, *2 tr di cac., org
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7 St. Peter and St. Paul:

Grad.	<i>Constitues eos</i>	S, 2 vl, cb, 2 tr, org
Off.	<i>Constitutes eos</i>	

8 Commemoration of St. Paul:

Grad.	<i>Qui operatus est</i>	T, 2 vl, cb, 2 tr di cac., org
Off.	<i>Mihi autem nimis</i>	

MALTESE MS COMPOSITIONS

9	St. Anne:		
	Grad.	<i>Dilexisti</i>	STB, 2 vl, cb, *2 tr di cac., org
	Off.	<i>Filiae Regum</i>	STB, 2 vl, cb, org
10	Assumption:		
	Grad.	<i>Propter veritatem</i>	SAB, 2 vl, cb, *2 tr lunghe, org
	Off.	<i>Assumpta est</i>	SAB, 2 vl, cb, org
11	Nativity of the Virgin, Immaculate Conception, Betrothal:		
	Grad.	<i>Benedicta</i>	SAB, 2 vl, cb, *2 tr lunghe, org
	Off.	<i>Beata es</i>	SAB, 2 vl, cb, org
12	Dedication:		
	Grad.	<i>Locus iste</i>	B, 2 vl, cb, *2 tr lunghe, org
	Off.	<i>Domine</i>	T, 2 vl, cb, *2 tr di cac., org
13	All Saints:		
	Grad.	<i>Timete Dominum</i>	T, 2 vl, cb, *2 tr lunghe, org
	Off.	<i>Justorum animae</i>	
14	Christmas — First Mass:		
	Grad.	<i>Tecum principium</i>	B, 2 vl, cb, *2 tr di cac., org
	Off.	<i>Laetentur coeli</i>	T, 2 vl, cb, *2 tr lunghe, org
15	Christmas — Third Mass:		
	Grad.	<i>Viderunt omnes</i>	S, 2 vl, cb, *2 tr di cac., org
	Off.	<i>Tui sunt coeli</i>	B, 2 vl, cb, *2 tr di cac., org
16	St. Stephen:		
	Grad.	<i>Sederunt</i>	A, 2 vl, cb, *2 tr di cac., org
	Off.	<i>Elegerunt</i>	
17	St. John the Evangelist:		
	Grad.	<i>Exiit sermo</i>	B, 2 vl, cb, *2 tr di cac., org
	Off.	<i>Justus</i>	

\* Trombe di caccia and trombe lunghe missing in score and parts. Mentioned in org part.

MS 264 contains duplicate of no. 1: A, T, org.

MS 265 contains duplicate of nos. 8 and 9: 2 vl, cb/vlc, 2 cor/2 tr.

MALTESE MS COMPOSITIONS

MS 268 *Introito, Graduale ed Offertorio per la Domenica in Albis*  
24.4.1756

- *Intr. Quasimodo*
  - *Grad. Alleluja. In die resurrectionis*
  - *Off. Angelus Domini*
- SATB. org. Score (8 p)

MS 266 *Introito "Benedicta sit" per la Messa votiva della SS. Trinità  
in ringraziamento per la nascita del figlio del Re di Napoli*  
16.2. 1775

SATB, org. Score (4 p)

MS 267 *Introito "Charitas Dei" per la Messa di S. Francesco di Paola  
in ringraziamento per la nascita del figlio del Re di Napoli*  
13.5.1775

SSB, org. Score (4 p)

VESPERS

Introductory Verse

MS 273 *Deus in adjutorium* 1744  
SATB, strings, 2 ob, 2 cor, org. Score (24 p)

MS 274 *Deus in adjutorium ...* 1744  
SATB, strings, org. Score (12 p)

MS 275 *Deus in adjutorium* 24.1.1756  
SATB, strings, 2 ob, 2 tr, org. Score (4 p)

Psalms

MS 277 *Dixit Dominus breve* 29.10.1755  
*Confitebor breve*  
SATB, 2 vl, 2 tr, cb, org. Score (14 p)

MS 303 *Domine ad adiuvandum* 5.2.1764  
*Dixit Dominus*  
*Laudate pueri*  
*Magnificat*  
SSB, strings, 2 ob, 2 cor, org. Score (144 p)

MS 280 *Beatus Vir* 3.12.1745  
B solo, strings 2 ob, 2 cor, org. Score (40 p)

MALTESE MS COMPOSITIONS

MS 281	<i>Beatus Vir breve</i> SATB, strings, 2 tr, org. Score (24 p)	27.9.1753
MS 279	<i>Beatus Vir</i> SATB, 2 vl, cb, org. Score (12 p)	6.1.1754
MS 298	<i>Beatus vir a voce sola di Soprano con Violoncello e violini obligati, e con stromenti di fiato senz'obligo</i> S, 2 vl, vlc, org. Score (66 p)	24.9.1764
MS 299	<i>Beatus vir</i> B, 2 vl, vlc, org. Score (56 p)	8.1.1766
MS 278	<i>Confitebor</i> SATB, strings, org. Score (32 p)	10.10.1753
MS 297	<i>Confitebor a voce sola di Soprano con violoncello obligato, violini e stromenti di fiato senz'obligo</i> S, 2 vl, vlc, org. Score (60 p)	16.8.1765
MS 288	<i>Dixit Dominus a 2 chori con violini, Trombe di Caccia, e 2 oboe obligati</i>	1.6.1743
MS 289	8v: 2 (SATB), strings, 2 ob, 2 tr, org. Score (74 p)	
MS 291	<i>Dixit Dominus</i> SSATB, strings, 2 ob, 2 tr, org. Score (88 p)	18.1.1745
MS 290	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 cor, org. Score (76 p)	29.6.1745
MS 292	<i>Dixit Dominus</i> SATB, strings, 2 ob, 2 cor, org. Score (64 p)	1751
MS 293	<i>Dixit Dominus breve</i> SATB, strings, 2 ob, 2 cor, org. Score (20 p)	24.9.1753
MS 294	<i>Dixit Dominus breve</i> SATB, 2 vl, 2 cor, cb, org. Score (16 p)	1754
MS 276	<i>Dixit Dominus</i> 8v: 2 (SATB), strings, 2 ob, 2 tr, 2 org. Score only (120 p)	22.6.1755
MS 295	<i>Dixit Dominus</i> 8v: 2 (SATB), 4 vl, vlc, 2 vlt, 2 ob, 2 cor, 2 org. Score (120 p)	10.6.1756

## MALTESE MS COMPOSITIONS

MS 296	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (32 p)	30.12.1757
MS 306	<i>Dixit Dominus</i> SATB, 2 vl, 2 ob, 2 tr, org. Score only (124 p)	1773
MS 286	<i>In exitu Israel</i> SATB, 2 vl, cb, org. Score (24 p)	1754
MS 282	<i>Laetatus sum</i> SATB, 2 vl, cb, org. Score (16 p)	28.1.1753
MS 283	<i>Laudate pueri</i> SATB, strings, 2 cor, org. Score (14 p)	29.9.1753
MS 301	<i>Laudate pueri</i> SATB, 2 vl, cb, org. Score missing.	1754
MS 304	<i>Laudate pueri a voce sola di Soprano, con Violini obligati e strumenti di Fatio senz'obligo, e con Violoncello obligato</i> S, 2 vl, vlc, 2 ob, 2 tr, org. Score (88 p)	9.7.1764
MS 287	<i>Laudate pueri</i> S, strings. Score (26 p)	s.d.
MS 300	<i>Laudate Dominum</i> SATB, strings, org. Score missing.	1753
MS 284	<i>Laudate Dominum</i>	4.1.1754
MS 285	SATB, strings, org. Score (8 p)	
MS 313	<i>Miserere mei Deus</i> SATB, org. Score (12 p)	29.3.1754
MS 302	<i>Nisi Dominus</i> SATB, 2 vl, cb, org. Score missing.	1754
MS 305	<i>Nisi Dominus a voce sola, con violini, strumenti di fiato, e Mandolino obligato</i> S, 2 vl, mandolino, org. Score (32 p)	4.9.1764
Canticle		
MS 307	<i>Magnificat</i> SSATB, strings, 2 tr, 2 cor, org. Score (28 p)	1744

MALTESE MS COMPOSITIONS

MS 308	<i>Magnificat</i> SATB, strings, 2 cor, org. Score (60 p)	1753
MS 309 MS 711	<i>Magnificat</i> SATB, strings, 2 tr, org. Score in MS 711 (24 p)	1754
MS 310	<i>Magnificat</i> SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (20 p)	1.1.1758

SEQUENCES

MS 270	<i>Veni Sancte Spiritus. Pentecost</i> SATB, vl, cb, org. Score (8 p)	1753
MS 271	<i>Lauda Sion Salvatorem. Corpus Christi</i> SATB, 2 vl, cb, org. Score (42 p)	12.6.1753
MS 272	<i>Victimae Paschali laudes. Easter</i> SATB, 2 vl, cb, org. Score (8 p)	1754

HOLY WEEK

MS 311	<i>Responsori Settimana Santa</i> <i>In montem Oliveti</i> <i>Tristis est anima mea</i> <i>Ecce vidimus eum</i> <i>Amicus meus</i> <i>Judas Mercator</i>  <i>Omnes amici mei</i> <i>Velum Templi</i> <i>Vinea mea electa</i> <i>Tamquam ad Latronem</i> <i>Tenebrae factae sunt</i>  <i>Sicut Ovis</i> <i>Jerusalem surge</i> <i>Plange quasi Virgo</i> <i>Recessit Pastor noster</i> <i>O vos omnes</i> SATB, org. Score (136 p)	<i>Unus ex Discipulis</i> <i>Eram quasi Agnus</i> <i>Una Hora</i> <i>Seniores Populi</i>  <i>Animam meam</i> <i>Tradiderunt me</i> <i>Jesum tradidit</i> <i>Caligaverunt</i>  <i>Ecce quomodo</i> <i>Astiterunt Reges</i> <i>Aestimatus sum</i> <i>Sepulto Domino</i>	24.3.1746
MS 314	<i>Responsori Settimana Santa</i> (text as above)	1763	
MS 315	8v: 2 (SATB), 2 org. Score (32 p) incom.		

- MS 312 *Improperia per il Venerdì Santo* 26.4.1754  
 SATB, org. Score (32 p)

## MOTETS

- MS 316 *Laeta surge dulcissima aurora* 1749  
 SATB, 2 vl, 2 tr, cb, org. Score missing
- MS 317 *Motetti a 2 voci per la Novena del Santissimo Natale* 1753  
 1. *Rorate coeli desuper*  
 2. *SUPER te Jerusalem*  
 3. *Ecce veniet Dominus*  
 4. *Ecce apparebit*  
 5. *Jerusalem gaudet gaudio magno*  
 6. *Montes et colles humiliabuntur*  
 SA, org. Score (28 p)
- MS 318 *Ad sidera properate* 1753  
 SATB, strings, 2 tr, org. Score missing
- MS 318A *Motetti per la processione del Corpus Christi* 1753  
 1. *O quam suavis est Domine*  
 2. *Ego sum panis vivus*  
 SATB, org. Score missing.
- MS 319 *Motetti per la processione dell'Ascensione* 28.5.1753  
 1. *Ascendit Deus*  
 2. *O Rex gloriae*  
*Salutis humanae Sator. Hymn*  
 SATB, vl, org. Score (12 p)
- MS 320 *Motetto in Pastorale:* 10.12.1757  
*Rorate coeli desuper*  
 B, 2 vl, 2 cor, cb, org. Score (8 p)
- MS 321 *Felices animae. Motet* 29.12.1758  
*Felice carina. Aria*  
*Omnes ergo viatores. Aria*  
 S, 2 vl, 2 ob, 2 cor, cb, org. Score (16 p)
- MS 323 *Ad faustum, ad festum accurrite* 4.5.1759  
 SATB, 2 vl, 2 ob, 2 tr, cb, org. Score (54 p)

MALTESE MS COMPOSITIONS

MS 324	<i>Motetti</i>	11.3.1775
	1. <i>Magnus Dominus et laudabilis</i> 2. <i>Magnificentiam gloriae</i> 3. <i>Et virtutem visibilium</i> 4. <i>Memoriam abundantiae</i> 5. <i>Miserator Dominus</i> 6. <i>Suavis Dominus</i>	
	SATB, org. Score (76 p)	
MS 326	<i>Motetti per ogni tempo</i>	16.6.1781
	1. <i>Fidelis Dominus</i> 2. <i>Allevat Dominus</i> 3. <i>Oculi omnium</i> 4. <i>Aperis tu manum tuam</i> 5. <i>Justus Dominus</i> 6. <i>Prope est Dominus</i>	
	SATB, org. Score (64 p)	

OTHER SACRED COMPOSITIONS

MS 328	<i>Litania BVM</i>	1744
	SA, 2 vl, vla, org. Score missing.	
MS 269	<i>Te Deum laudamus. Hymn</i>	1746
	SATB, strings, 2 tr, org. Score (40 p)	
MS 322	<i>[For a New Bishop]</i>	1758
	Ant. <i>Sacerdos et Pontifex</i> Ant. <i>Sancte Paule</i> Intr. for Holy Trinity: <i>Benedicta sit</i> SATB, 2 vl, 2 tr, org. Score (16 p)	
MS 330	<i>Salve Regina</i>	17.6.1764
	SSB, org. Score (8 p)	
MS 325	<i>Posui adiutorium</i>	27.10.1776
	Responsorio per il Possesso del Gran Maestro de Rohan SATB, 2 vl, 2 ob, 2 tr, org. Score (16 p)	
MS 327	<i>Litanie BVM:</i>	1782
	I <i>Litania</i> II <i>Litania</i> III <i>Litania Pastorale</i> SATB, org. Score missing.	

- MS 329 *Alma Redemptoris Mater* s.d.  
B, org

## ZERAFA Vincenzo

- MS 333 *Confitebuntur tibi Domine.* Motet 1767  
SATB, org. Score missing.
- MS 334 *Per singulos.* Motet 8.8.1767  
SATB, org. Score missing.
- MS 331 *Magnus Dominus et laudabilis nimis.* Motet 16.8.1767  
SATB, org. Score missing.
- MS 332 *Miserator et misericors Dominus a 4 voci con tutti stromenti;*  
*senza obligo.* Motet 17.8.1767  
SATB, org. Score missing.

# ANONYMOUS COMPOSITIONS AND COLLECTIONS

## MASSES

MS 120	<i>Messa</i>	8v: 2 (SATB), org
MS 121	<i>Messa</i>	8v: 2 (SATB), org
MS 122	<i>Messa breve</i>	8v: 2 (SATB), org
MS 123	<i>Messa Pastorale a 5 e 6 voci con Sinfonia</i>	SSA(T)TB, 2 vl, org
MS 124	<i>Missa a 4 con due Violini Concertata</i>	SATB, 2 vl, vla, org
MS 126	<i>Messa a 3 voci</i>	ATB, org. Incom.
MS 705	<i>Messa Organica</i>	SSB, cb, org. Score (14 p)
MS 125	<i>Kyrie, Gloria</i>	SSATB
MS 700	<i>Kyrie, Gloria</i>	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score missing
MS 127	<i>Kyrie, Gloria, Credo</i>	?v: SAT rip. Incom.
MS 232		
MS 709	<i>Qui sedes Cum Sancto Spiritu</i> (from <i>Gloria</i> )	8v: 2 (SATB), 2 vl, Bc. Score only (21 p)

## INTROITS

MS 639	<i>Cibavit eos. Corpus Christi</i>	SATB, org
MS 633	<i>Dominus dixit ad me. Christmas Night</i>	SATB, org
MS 615	<i>Ecce advenit. Epiphany</i>	SATB, org. Score (4 p)
MS 635	<i>Ecce advenit. Epiphany</i>	SATB, org

## ANONYMOUS WORKS

MS 641	<i>Justus ut palma. St. Joseph</i>	SATB, org. Score (6 p)
MS 642	<i>Loquebar. Beheading of the Baptist</i>	SATB, org, cb.
MS 708	<i>Nos autem gloriari oportet Maundy Thursday</i>	SATB, org. Score (8 p) only
MS 214	<i>Nos autem gloriari. Maundy Thursday</i>	SATB, org
MS 634	<i>Puer natus est nobis 3rd Mass Christmas</i>	SATB, org
MS 640	<i>Scio cui credidi. Conversion of St. Paul</i>	SATB, org. Score (8 p)
MS 636	<i>Surrexit. Easter</i>	SATB, org
MS 638	<i>Spiritus Domini. Pentecost</i>	SATB, org. Score (8 p)
MS 637	<i>Viri Galilei. Ascension</i>	SATB, org

## GRADUAL

MS 616	<i>Omnes de Saba. Epiphany</i>	SATB, 2 vl, ob l, cb. Score for voices and org (8 p)
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## OFFERTORY

MS 595	<i>Reges Tharsis. Epiphany</i>	S, 2 vl, fl l, cb, org. Score missing.
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## VESPERS

MS 128	<i>Dixit Dominus Domine ad adiuvandum</i>	8v: 2 (SATB), Bc
MS 129	<i>Domine ad adiuvandum Dixit Dominus Magnificat</i>	SSAB, org
MS 131	<i>Domine ad adiuvandum Dixit Dominus Magnificat</i>	SATB, rip, 2 vl, org

ANONYMOUS WORKS

MS 130	(Eight Psalms with Salve Regina)	I v, 2 vl, basso di vla
	<i>Laudate pueri</i> S	<i>Confitebor tibi</i> S
	<i>Nisi Dominus</i> S	<i>Confitebor tibi</i> A
	<i>Beatus vir</i> S	<i>Laudate pueri</i> A
	<i>Laudate Dominum</i> A	<i>Laetatus sum</i> S
	<i>Salve Regina</i>	
MS 134	<i>Beatus vir</i>	SSATTB, 2 vl, org
MS 148	<i>Confitebor tibi</i>	SAB, org
MS 149	<i>Confitebor tibi Domine</i> A 3 con Violini	A[TB]. Incom.
MS 150	<i>Confitebor tibi Domine rex</i> a 4 voci con Sinfonia	SATB, 2 vl, vla, Bc
MS 484	<i>Domine probasti me</i> (1819)	SATB, 2 vl, 2 ob, 2 cor, org. Score missing
MS 237A	<i>In exitu Israel de Egypto</i>	SATB, org
MS 145	<i>Lauda Jerusalem</i>	8v: 2 (SATB), 2 org
MS 146	<i>Lauda Jerusalem</i>	8v: 2 (SATB), org
MS 147	<i>Lauda Jerusalem</i>	8v: 2 (SATB), org
MS 143	<i>Laudate Dominum a 8 voci con Quinti toni</i>	8v: 2 (SATB), org, cb
MS 144	<i>Laudate Dominum in sanctis eius</i>	SS, 2 vl, org
MS 138	<i>Laudate pueri</i> con Sinfonia	A, 2 vl, vla, org
MS 139	<i>Laudate pueri</i> con Sinfonia	SST, 2 vl, vla, org
MS 140	<i>Laudate pueri</i>	SSB, 2 vl, org
MS 141	<i>Laudate pueri</i> con Sinfonia	SSB, 2 vl, vla, org
MS 709	<i>Laudate pueri</i>	SAB, 2 vl, Bc. Score only (28 p incom.)
MS 699	<i>Laetatus sum</i>	SATB, 2 vl, org, cb. Score (8 p)
MS 135	<i>Miserere mei Deus</i>	SSATB, org

ANONYMOUS WORKS

MS 136	<i>Nisi Dominus</i>	SSATB, org
MS 137	<i>Nisi Dominus</i>	ATB, org
MS 132	<i>Magnificat</i>	SSATB, 2 vl, org
MS 133	<i>Magnificat</i>	8v: 2 (SATB), 2 vl, org
MS 710	<i>Fundata est. Ant Magnificat Per la dedicazione della Chiesa</i>	solo B, 2 vl, org 8v: 2 (SATB), 2 vl, tr, org. First draft. Score only (20 p incom)

HYMNS

MS 207	<i>Ad Regias Agni dapes</i>	SATB, org
MS 204	<i>O gloriosa Domina Ave maris stella</i>	8v: 2 (SATB)
MS 203	<i>Deus tuorum militum</i>	SATB, 2 vl, org. Incom.
MS 628	<i>Festivis resonent</i>	SATB, org. Score (12p)
MS 208	<i>Jesu Redemptor omnium</i>	SATB.
MS 206	<i>Jesu Redemptor omnium</i>	?v: SST. Incom.
MS 210	<i>Quicumque Christum quaeritis</i>	S, 2 vl, org
MS 534	<i>Salutis humanae Sator</i>	SATB, Bc
MS 209	<i>Salve Jesu, pastor bone</i>	SATB, org
MS 205	<i>Te splendor et virtus Patris Inno per S. Michele</i>	SATB, org

CHRISTMAS MATINS

MS 196	<i>Responsori Pastorali a 6 voci</i>  <i>Hodie nobis coelorum</i> <i>Hodie nobis de coelo</i> <i>Quem vidistis pastores</i> <i>O magnum</i>	SSATTB, cb, org  <i>Beata Dei Genitrix</i> <i>Sancta et immaculata</i> <i>Beata viscera</i> <i>Verbum caro</i>
MS 197	<i>3 Lectiones in nocte Nativitatis</i>	SAT, org

## ANONYMOUS WORKS

## HOLY WEEK

MS 199	<i>Responsori per la Settimana Santa</i> <i>In montem Oliveti</i> <i>Tristis est anima mea</i> <i>Ecce vidimus eum</i> <i>Amicus meus</i> <i>Judas Mercator</i> <i>Unus ex Discipulis</i> <i>Eram quasi Agnus</i> <i>Una Hora</i> <i>Seniores populi</i>	<i>4v: S? Incom</i> <i>Omnes amici mei</i> <i>Velum Templi</i> <i>Vinea mea electa</i> <i>Tamquam ad Latronem</i> <i>Tenebrae factae sunt</i> <i>Animam meam</i> <i>Tradiderunt me</i> <i>Jesum tradidit</i> <i>Caligaverunt</i>
	<i>Sicut Ovis</i> <i>Jerusalem surge</i> <i>Plange quasi Virgo</i> <i>Recessit Pastor noster</i> <i>O vos omnes</i>	<i>Ecce quomodo</i> <i>Astiterunt Reges</i> <i>Aestimatus sum</i> <i>Sepulto Domino</i>
MS 200	<i>Responsori per la Settimana Santa</i> (titles as above)	SATB, org
MS 198	<i>Turba in Passione s. Matthaeum</i>	SATB
MS 545	<i>Turba della Domenica delle Palme</i> <i>a quattro voci coll'accompagnamento</i> <i>del violoncello e controbasso</i>	SSTB, cb, org. Score (16 p)
MS 548	<i>Turba del Venerdì Santo</i>	SSTB, 2 vl, org. Score missing.
MS 202	<i>Alleluia. Sabato Santo</i>	?v: A, org. Incom.

## ANTIPHONS

MS 704	<i>Christus factus est. Holy Week</i>	SATB, 2 vl, 2 ob, 2 cor, org. Score (10 p)
MS 211A	<i>Cum completerentur dies. Pentecost</i>	SATB
MS 212	<i>Damasci Praepositus</i> <i>Conversion of St. Paul</i>	AA, org
MS 217	<i>Hodie completi sunt dies Pentecost</i>	SATB, org
MS 216	<i>Juravit Dominus</i>	B, org

## ANONYMOUS WORKS

MS 703	<i>Pie Pater Dominice</i> (1812) St. Dominic	SATB, 2 vl, 2 ob, 2 cor, cb, org. Score (10 p)
MS 213	<i>Rex pacificus.</i> Christmas	SAT, org
MS 211B	<i>Vidi turbam.</i> All Saints	SATB
MS 227	<i>Alma Redemptoris Mater</i>	ST, org
MS 228	<i>Alma Redemptoris Mater</i> (Dec. 1742)	S, Bc
MS 229	<i>Alma Redemptoris Mater</i>	S, org
MS 230	<i>Alma Redemptoris Mater</i>	B, org
MS 218	<i>Salve Regina</i>	SAT. Incom
MS 219	<i>Salve Regina</i>	S, org
MS 220	<i>Salve Regina</i>	SATB, org
MS 221	<i>Salve Regina</i>	ATB, org
MS 222	<i>Salve Regina</i>	SSATTB, org
MS 223	<i>Salve Regina</i>	SATB, 2 vl
MS 224	<i>Salve Regina</i>	SS, 2 vl, Bc
MS 225	<i>Salve Regina</i> <i>Salve Regina</i>	3v: AB ? Incom. SATB, org
MS 226	<i>Salve Regina</i>	SAT, org
MS 235	<i>Salve Regina</i>	S, org
MS 236A	<i>Salve Regina a 2 Canti</i>	S 1. Incom.
MS 236B	<i>Salve Regina a 2 Tenori</i>	T 1. Incom.
MS 237	<i>Salve Regina</i>	S. org
MS 707	<i>Kirie eleison. Salve Regina</i>	SS, Bc. Score only (3 p)

## LITANIES

MS 231	<i>Letania a 5 voci del Sig. B.</i>	SAB? org. Incom.
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ANONYMOUS WORKS

- MS 173 *Litaniae Ad honorem Beatae Mariae semper Virginis Vulgo nuncupata la litania Spagnuola. Voce Sola Canti contexta cum tribus Vocibus Concentus et Repleni. 1700* solo S, STB rip (MS 173);  
 MS 233 org (MS 233)
- MS 234 *Litania* ?v: T. Incom.

MOTETS

- |  |  |
|--|--|
| MS 194 Motetti per ogni tempo  | ATB, Bc  |
| 1. <i>Fallax gratia</i><br>2. <i>Responde mihi</i><br>3. <i>Tollite portas</i><br>4. <i>O Sanctorum virtus</i><br>5. <i>Admiramini gentes</i><br>6. <i>Surrexit Dominus</i><br>7. <i>Viri sancti</i><br>8. <i>Sancti tui florebunt</i><br>9. <i>Gloriosus N. vitam</i><br>10. <i>Protector noster</i><br>11. <i>Verbera carnificum</i><br>12. <i>O quam magnifica</i><br>13. <i>Felix namque</i><br>14. <i>Domine non sum dignus</i> | 15. <i>Jubilate et gaudete</i><br>16. <i>Psallemus Domino</i><br>17. <i>Ego autem in Domino</i><br>18. <i>Ecce agnus Dei</i><br>19. <i>Hic est vere martir</i><br>20. <i>Gaudeamus et cantemus</i><br>21. <i>Si quis est parvulus</i><br>22. <i>O dulcis, o optata</i><br>23. <i>O felix iucunditas</i><br>24. <i>Jubilate Deo</i><br>25. <i>Ecce quam bonum est</i><br>26. <i>Panem coeli dedit</i><br>27. <i>Amici nostri audite</i><br>28. <i>Salvos nos fac Domine</i> |
| MS 195 Motetti   | ATB, org   |
| 1. <i>Cum complerentur</i><br>2. <i>Hic est fratum amator</i><br>3. <i>Charitas Dei</i><br>4. <i>O quam pretiosa</i><br>5. <i>O altitudo</i><br>6. <i>Cibavit Dominus beatum</i><br>7. <i>Iste est</i><br>8. <i>Expectans, expectavi Dominum</i><br>9. <i>Audi filia</i>   | 10. <i>Salvos nos fac Domine</i><br>11. <i>Gaude, gaude Dei genitrix</i><br>12. <i>Florete, florete martyres</i><br>13. <i>Venite, venite et videte</i><br>14. <i>Tu Domine eripuisti</i><br>15. <i>Domine quid mihi est</i><br>16. <i>Desiderium animae eius</i><br>17. <i>Percussit Saul mille</i>   |
| MS 182 <i>O Regina coeli porta</i><br><i>Gaudete et exultate</i><br><i>Magnificat</i><br><i>Gaudia felices dicite</i><br><i>Una sit vox</i><br><i>Diem festum veneremur</i>  | SA, org<br>AT, ..<br>SA, ..<br>SS, ..<br>SA, ..<br>ST, ..  |

## ANONYMOUS WORKS

MS 151A	Motetti per la Processione di S.	SAT, 2 vl, org.
MS 579	Gregorio 1719 1- <i>O populi fideles</i> 2- <i>Ad cantus ad plausus</i> 3- <i>Veni sponsa Christi</i> 4- <i>Jubilemus omnes</i> 5- <i>O doctor optime</i>	Parts in MS 579. Score (24 p) in MS 151A.
MS 164	[Six motets for St. Gregory's	8v: 2 (SATB), org.
MS 172	Feast] 1700 1- <i>Ecce sacerdos magnus</i> 2- <i>Hymnum dicite</i> 3- <i>O populi fideles</i> 4- <i>Jubilemus omnes</i> 5- <i>O doctor optime</i> 6- <i>Iste est qui ante Deum</i>	Complete voice parts of mot. 4,5,6, in MS 172. Org part, incom. Voice parts of 1,2,3,4,5 in MS 164.
MS 599	<i>Ad Faustum; Eia canite; Gaudeat.</i> Con recitativo	Org only. Incom
MS 151B	<i>Ad cantus ad plausus</i>	SS, org
MS 153	<i>Amici nostri audite nos</i>	SAT, org
MS 154	<i>Ave Maria</i>	T, 2 vl, org
MS 155	<i>Ave quae est ista</i> <i>Dabit illi</i>	SA, org SAB, org
MS 156A	<i>Ave Regina coelorum</i>	SATB, org
MS 158	<i>Curre ad virginem</i>	S solo, 2 vl, vla, org
MS 159	<i>Da pacem Domine in diebus nostris</i> (1667)	8v: 2 (SATB), 2 vl, vla, org
MS 160	<i>Dalle celesti sfere</i>	T, org
MS 161	<i>Det tuba Xaverius</i>	8v: 2 (SATB), 2 vl, vla, org
MS 162	<i>Dilexit Deum amorem suum</i>	3v: A. ? Incom.
MS 163	<i>Ecce servus Dei</i>	SSAT, 2 vl, org
MS 165	<i>Ego ille;</i> <i>Sicut aurora deficimus</i>	8v: 2 (SATB), 2 vl, org
MS 167	<i>Electa est millibus</i>	?v, org. Incom.

ANONYMOUS WORKS

MS 169	<i>Hor che gratie desia Giesù mio</i>	mST, org
MS 170	<i>Iste homo. 'Allegro'</i>	SSS, org
MS 174	<i>Laetabunda et laudans. A 6 For St. Francis or St. Anthony</i>	SSS, 2 vl, vla, org
MS 175	<i>Maria gratias 'a voce sola con sinfonia'</i>	S, org
MS 177	<i>O anima miseranda</i>	SA, org
MS 178	<i>O dies felicissimi</i>	SS, org
MS 180	<i>O iucunda dies. Concerto</i>	SSB, org
MS 184	<i>Peccator crud'e rio</i>	ATB, org
MS 185	<i>Plaudite terra Canite populi</i>	?v: SA. Incom.
MS 193	<i>Pugnantium proceres trepidi Motetto per S. Francesco Borgia</i>	SATB, 2 vl, Bc. Incom.
MS 186	<i>Quid esset mundus</i>	SSB, org
MS 189	<i>Quis mihi det 'a 3 voci con sinfonia'</i>	ATB, 2 vl, vla
MS 191	<i>Tribularer sine scirem</i>	ATB, org
MS 192	<i>Veni Domine Jesu Christe</i>	SS, org

OTHER SACRED COMPOSITIONS

MS 152	<i>Adiuro vos, Virgo dulcissima – Cantata I Veni propera amica mea – Cantata II SSATB, 2 vl, org Surgite eamus – Cantata III</i>	
MS 168	<i>Gaudete et exultate Cantilena a 3 voci. 'Choro per istromenti, o Voci a beneplacito'.</i>	SAT, SA, Bc
MS 171	<i>Jubila propera festina (1693) Dialogo a 2 canti: Jesus, Anima</i>	SS, 2 vl, cemb.
MS 181	<i>Chi lo sa me lo dica Dialogo a 2, Homo e Voce</i>	SSB, Bc

## ANONYMOUS WORKS

MS 183	<i>O virgines, haec est Mater illa Dialogo</i>	SAT, Bc
MS 187	<i>Quis est hic Dialogo per la natività di S. Giovanni Battista</i>	SST, org
MS 166	<i>Eia pastores. Pastorale</i>	SSATB, 2 vi, vla, org
MS 188	<i>Quid est o mortales. Pastorale</i>	ATB, org
MS 215	<i>Jubilate Deo Exurgat Deus</i>	ATB, org

*Salve Regina*

The score is handwritten on six staves, each representing a different finger or pedal action. The notation uses standard musical symbols like quarter and eighth notes, along with rests. The fingering patterns are as follows:

- Staff 1: Finger 1 (1)
- Staff 2: Finger 2 (2)
- Staff 3: Finger 3 (3)
- Staff 4: Finger 4 (4)
- Staff 5: Finger 5 (5)
- Staff 6: Finger 6 (6)

The music includes several measures of notes and rests, with some sections featuring sustained notes or chords. The overall style is a traditional organ composition.

Benigno Zerata's "Salve Regina" – part for organ

# GENERAL INDEX OF NAMES AND WORKS

Essential biographical data are only intended for immediate identification of the authors. Detailed information is given when not available in common reference works.

**ABBATINI Antonio Maria**  
(Città di Castello, c. 1597/c. 1679)

Roman school; ch. mas. in Rome and Orvieto.

Linguae ardentes	mot.	SS	Pr 49
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**AGOSTINI Paolo**  
(Vallerano, Viterbo, c.1583/Rome, 1629)

Roman school; organist and ch. mas. in Roman churches.

O Jesu cordis mei	mot.	SATB	MS 111
Peccavimus	„	SATB	MS 111

**ALBERGATI CAPACELLI Pirro**  
(Bologna, 1663/1735)

Active in Bologna also as 'gonfaloniere' of justice.

Messa e Salmi (1687)	Pr 1
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Messa conc.	4v, Strumenti, rip.
Domine ad adiuvandum	4v, Strumenti, rip.
Dixit Dominus	4v, Strumenti, rip.
Confitebor	SAB, vl
Beatus vir	4v tutto pieno
Laudate pueri	S, vl
Laudate Dominum	4v, Strumenti, rip.
Laetatus sum	AB, Strumenti
Nisi Dominus	4v tutto pieno
Lauda Ierusalem	4v, vl
Magnificat	4v, Strumenti, rip.

**AMATO Vincenzo**  
(Ciminna, Palermo, 1629/Palermo, 1670)

The most relevant representative of the XVII cent. 'Sicilian School'; priest; A. Scarlatti's uncle; ch. mas. in Palermo cathedral from 1665 to his death. Pr 3 and 4 are unique copies. A. also wrote two *Passiones* ("secundum Matthaeum" and "secundum Johannem"); MS 201 has been identified as earliest copy of the latter.

GENERAL INDEX OF NAMES AND WORKS

*Sacri Concerti* (1652)

O quam dulcis	SS/TT	Mulierem fortem	SS,A/B
Aspiret mihi	SS/TT	Dulcis amor Maria	SST
O pie & dulcis	S/T,A	Sanctus Georgius	SST
Qui conturbati	S/T,B	Cantemus Domine	SSB/STB
Heu suspirantis animae	SAT	Eia montes iubilate	ATB
Audite coeli clara	SAT	Festivitas tua	SATB
Isti sunt qui contempserunt	SAB	O fideles animae	SATB
Surge amica mea	SAB	Ad arma fideles	SSATB
Egredimini, & videte	ATB	Cantate omnes gentes	SSATB

Messa a 3 o 4 Voci col Canto a beneplacito

*Messa e salmi* (1656)

Messa	SSSAB	Pr 4
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Vespro:	Domine ad adiuvandum	4/5v
	Dixit Dominus	4/5v
	Confitebor tibi Domine	4/5v
	Beatus vir	5v
	Laudate pueri	5v
	Laudate Dominum	4/5v
	Laetatus sum in his	5v
	Nisi Dominus	5v
	Lauda Ierusalem	4/5v
	Magnificat anima mea	5v

Compieta:	Et averte	4/5v
	Domine ad adiuvandum	"
	Cum invocarem	"
	In te Domine speravi	"
	Qui habitat in adiutorio	"
	Ecce nunc benedicte	"
	Te lucis ante terminum	"
	Nunc dimittis	"

\* \* \* \*

Letania	SSAB	MS 1
Passio...sec. Johannem	TTA, SATB	MS 201

ANERIO Felice  
(Rome, c.1560/1614)

Roman school; in 1594 succeeded Palestrina in the papal Cappella Giulia.

Litania	5v	Pr 156
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GENERAL INDEX OF NAMES AND WORKS

**ANERIO Giovanni Francesco**  
(Rome, 1567/Graz, 1630)

Brother of Felice; Roman school; in connection with Filippo Neri and the Jesuits.

*Litaniae Deiparae Virginis* (1626)

Pr 2

<i>Litania prima</i>		7v
<i>Litania secunda</i>		8v
<i>Litania tertia</i>		8v
<i>Litania quarta</i>		8v
<i>Litania quinta Brevis</i>		8v
<i>Salve Regina</i>	ant.	8v
<i>Alma Redemptoris</i>	"	8v
<i>Ave Regina coelorum</i>	"	8v
<i>Regina Coeli</i>	"	8v
<i>Sicut lilyum</i>	mot.	8v
<i>Iubilemus</i>	"	8v conc.
<i>Egredere</i>	"	8v conc.
<i>O Maria gloriosa</i>	"	8v
<i>Ego quasi</i>	"	8v conc.
<i>O gloriosa domina</i>	"	6v

**ANGELO da Picitono**  
(Italy, c.1547?)

Minor conventional; organist.

*Fior Angelico di Musica: Nuovamente dal R.P. frate Angelo da Picitono, Conventuale, dell'ordine minore, Organista preclarissimo, composto. Nel qual si contengono alcune bellissime dispute contro quelli che dicono, la Musica non esser scienza; con altre molte questioni, & solutioni di varii dubbi. Pur hora da lui dato in luce.*

Venezia, Agostino Bindoni, 1547.

1 vol. in 8° in two parts: book 1, 68 chapters; book 2, 40 chapters.

ANONYMOUS

See section 4: "Anonymous Compositions and Collections". The following Italian compositions are included in section 2.

<i>Alma Redemptoris</i>	mot.	SSB	MS 118
<i>Decantabat Populus</i>	"	SS	MS 116
<i>Dic mihi o Bone Jesu</i>	"	AB	MS 115
<i>Domine Deus salutis meae</i>	"	SS	MS 116
<i>Dominus possedit me</i>	"	4v: B ?	MS 114
<i>Gaudemus, gaudemus omnes</i>	"	SSATB	MS 112
<i>Haec dies quam fecit Dominus</i>	"	SAT	MS 113
<i>Hodie Christus Natus</i>	"	4v: B ?	MS 114
<i>In celis hodie</i>	"	SSB	MS 118
<i>Lucia sponsa Christi</i>	"	SSATB conc. in dialogo	MS 112
<i>O Beatum Virum</i>	"	SAT	MS 113

GENERAL INDEX OF NAMES AND WORKS

O bone Jesu	mot.	SATB	MS 111
O dolor	dial.	SSATB	MS 112
O Pia Domina Margarita	mot.	SS	MS 116
O quam suavis	"	8v	MS 57
O quam suavis	"	SS	MS 116
O Virum Preclarissimum	"	SAB	MS 117
Placens Mihi	"	SAT	MS 113
Salve Jesu	"	SATB	MS 111
Ut audivit salutationem	"	SAB	MS 117
Veni Sancte Spiritus	"	4v: B ? conc.	MS 114
Veni sponsa Christi	"	8v	MS 57
Venite Gentes	"	SAT	MS 113
Venite Omnes	"	4v: B ? con sinfonia di 2 violini e viola	MS 114
Venite, Venite Gentes	"	SSATB	MS 112
Vidi Spetiosam	"	SSB	MS 118
Vulnerasti cor meum	"	SSB	MS 118
Chi mi soccorre olà, chi mi difende		A, 2 vl, Bc	MS 157
Non t'amo più	aria	ATB	MS 176
Oh giorni miei ridenti	madr.	ATB	MS 179
Sassosa rupe	sonetto	SATB	MS 190
Grezz u Majsi	parody	I v, instr.	MS 706

ANTONELLI Abondio  
(Fabrica di Roma, Viterbo , XVI-XVII cent.)

Active as ch.mas. in Rome and Benevento. According to Eitner this should be the ch.mas. in S. Lorenzo Damaso, Rome, between 1630 and 1649, author of the motets in Pr 51, 59, 120. R. Casimiri, however, identifies him as Antonello Filitrani.

Amor Iesu dulcissime	mot.	SATB	Pr 59, MS 111, 114
Gaudete cum Maria	"	SSB	Pr 51
In tribulationibus	"	SS	Pr 120

ARCONATI Felice Antonio  
(Saronno or Seregno, c.1610/after 1679)

Minor conventional; ch.mas. in Assisi; then in Padova, succeeding F.A. Vannarelli, until 1679.

Ave Regina coelorum	ant.	SAT	MS 4
Salve Regina	"	ATB	MS 3

ARDEMANIO Giulio Cesare  
(?/ Milan, 1650)

Organist and ch.mas. in Milan.

Consolare o Mater	mot.	Pr 115
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Gaudeamus omnes	mot.	S	Pr 115
In Deo speravit	"	SS	"
O Beatum virum	"	SATB	"

**ARGENTINI Stefano**  
(Rimini, c.1600/?)

Monk; Venetian school; ch.mas. in St. Stephen, Venice. Wrote masses and psalms.

Repleta est malis	mot.	SATB	Pr 50
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**ARIGONIO Jacopo: ARRIGONI Giovanni Giacomo**  
(Milan, ?/after 1663)

Organist of Ferdinand II in Vienna until c. 1640; then active in Italy.

Concerto		ATB	MS 5
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**ARNONE Guglielmo**  
(Bergamo, c.1557/Milano, 1630)

Disciple of C. Merulo. Active as organist in Milano, in the Cathedral and in S. Ambrogio.

Ardens est cor meum	mot.	SB	Pr 115
En ista est	"	ATB	"
Hi sunt quos nos habuimus	"	SB	"
Montes, et colles	"	ATB	"
Non turbetur cor vestrum	"	ATB	"

**ATANASIO da Pisticci**

Friar minor in Venice, ch.mas. in the franciscan friary of Pisa.

Jubilate Deo	mot.	SS/TT	MS 116
Venite Angeli	"	SS	"

**AZOPARDI Francesco**  
(Rabat, Malta, 5 May 1748/6 Feb. 1809)

The most relevant Maltese musician of the XVIII cent. A. began his studies with Michelangelo Vella (1715-92); in 1762 left for Naples and on 15 Oct. 1763 was received as a paying student into the Conservatorio of Sant'Onofrio where he studied with Carlo Cotumacci and Giuseppe Dol. According to P. Pullicino A. may have been taught composition by N. Piccinni, who showed particular consideration for him.

After leaving Sant'Onofrio in 1767, A. started a career as music teacher and composer in Naples, but in 1774 returned to Malta to fill the vacant post of organist in St. Paul's cathedral (B. Zerafa being ch.mas.) and settled in his Island for the rest of his years.

Since then A. lived an uneventful life marked only by the composition of his works in the 40 years of service as organist, ch.mas. and teacher. Great success had his oratorio *La Passione di Cristo* (text by Metastasio) which A. himself directed at the Manoel Theatre of Valletta in 1802.

## GENERAL INDEX OF NAMES AND WORKS

The church was in no way A.'s only interest as is evidenced by his treatise *Il Musico pratico* (see part I) and his secular composition: arias, duos, etc.

In 1804 Zerafa died and A. became ch.mas. of the cathedral, a function he had actually carried out for many years also in St. John's co-cathedral of Valletta.

On his death A. was the only ch.mas. to be buried in the cathedral next to the bishops and prelates of Malta.

See Catalogue, pp. 60-69.

### BALZANO Domenico (Malta, Valletta 24 Sept 1632/Mdina 9 Dec 1707)

Ch.mas. in the cathedral of St. Paul between 1699 and 1708.

Venite, venite	SA	MS 242
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### BALZANO Giuseppe (Valletta, Malta 24 Sept 1616/Mdina 23 Feb. 1700)

Brother of Domenico; ch.mas. in the cathedral of St. Paul from 1675 to 1699.

Domine ad adiuvandum	in.vs.	8v	MS 240
Dixit Dominus	ps.	8v	MS 240
Magnificat	cant.	8v	MS 240
Beatus vir	ps.	TTB	MS 241A
Dormi, dormi		TT	MS 241A

### BASILIO Don (nephew of Florido de SILVESTRI)

Cingete fior cingete	madr.	3v	Pr 61
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### BASSANI Giovanni Battista (Padova, c.1647/Bergamo, 1716)

Active in Ferrara, Bologna and Bergamo.

Armonici Entusiasmi di Davide (1690)	(psalms)	Pr 5
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Domine ad adiuvandum	SS, 2 vl, violone/vla
Dixit	SATB, SATB rip, 2 vl, violone/vla
Beatus vir	SATB fugato, SATB rip, 2 vl, violone/vla
Confitebor	SB, 2 vl, violone/vla
Laudate Dominum	SATB, SATB rip, 2 vl, violone/vla
Laudate pueri	SAB, 2 vl
Laetatus sum	SSB, 2 vl
Lauda Ierusalem	SATB fugato, SATB rip, 2 vl, violone/vla
Nisi Dominus	SAB, 2 vl
Magnificat	SATB, SATB rip, 2 vl, violone/vla
Litanie	SATB, SATB rip, 2 vl, violone/vla

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*Concerti Sacri* (1692)

Pr 157

Triumphasti	S, 2 v'l
Carae armoniae	A, 2 v'l
Ad arma	T, 2 v'l
Tube ferales	B, 2 v'l
Laetare filia	SS
Quando tandem	SS, 2 v'l
Iesu care	SA, 2 v'l
O preciosum	SA
Ad arma Gigantes	SB
Gaude gaude alma dilecta	SSA
Alma parens	SATB, 2 v'l
Iam exulta	SATB, 2 v'l

**BATTAGLIA Ludovico**

Musician in the Senate of Messina

Adiuva me	mot.	TTAB	Pr 120
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**BENEVOLI Orazio**

(Rome, 1605/1672)

Roman school; in 1628 wrote a mass and a hymn for 54 parts; since 1646 directed the Cappella Giulia in Vatican.

Agite	mot.	SSA	Pr 57
De Profundis	ps.	SSB	Pr 58
Ego autem pro te Domine	mot.	S	Pr 54
Iubilate	"	SSB	Pr 59, MS 118
Laudate Dominum	"	SSA/TTB	Pr 13
Laudem Domini	"	SB	Pr 51
Messa in lectulo		8v	Pr 60
Misericordias Domini	mot.	SS	MS 7
O bone Iesu	"	SS	Pr 120
Oculos meos	"	S	Pr 53
O Sacramentum pietatis	"	SSS	Pr 14
O sacrum convivium	"	SS	Pr 56
Quam bonus panis	"	SSB	Pr 50
Qui descendunt mare	"	SB	Pr 49
Sit mundo letissima	"	ATB	Pr 55
Venite et videte	"	SSS	Pr 56

**BENINCASA Giacomo**

Roman school; ch.mas. in St. John Lateran, Rome, between 1609 and 1613.

Litanie	6v	Pr 156
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**BERARDI Angelo**  
(S. Agata Bolognese, c.1627-30/?, after 1693)

Ch.mas. in Viterbo, Tivoli, Spoleto; since 1693 in Rome.

<i>Missa pro Defunctis</i> (1663)	SSATB	Pr 6
<i>Salmi Vespertini a 5v concertati</i> (1667)	SSATB	Pr 7
Dixit Dominus	Credidi	
Confitebor	Magnificat	
Beatus vir	Missa Ave Maris Stella	
Laudate pueri		
<i>Psalmi Vespertini</i> (1675)	4v	Pr 8
Dixit Dominus	Nisi Dominus	
Confitebor	Lauda Ierusalem	
Beatus vir	Credidi	
Laudate Dominum	Magnificat	
Laudate pueri	Missa	
Laetatus sum		
*	*	*
Beati omnes	ps. ATB	Pr 58

**BERETTA Lodovico**

Canzone a 4 4 vla Pr 43

**BERNABEI Ercole**  
(Caprarola, Viterbo, c.1622/Munchen, 1687)

Disciple of O. Benevoli whom he succeeded as ch.mas. in St. Peter in 1672; then in Munchen.

<i>Ecce Sacerdos magnus</i>	mot.	SB	Pr 13
<i>Exaudiat Dominus</i>	„	SSB	Pr 14

**BERNARDI Stefano**  
(Verona, c.1576/Salzburg, 1638)

Since 1624 in Salzburg; in 1628 ch.mas. of the new cathedral; on its consecration, directed his "Te Deum" for 48v and Benevoli's "Salzburger Festmesse" for 54 parts.

<i>Psalmi integri</i> (1623)	SATB	Pr 9
Dixit Dominus	Lauda Ierusalem	
Confitebor	Credidi	
Beatus vir	In Convertendo	
Laudate pueri	Domine probasti	
In exitu Israel	Memento Domine	
Laudate Dominum	De profundis	
Laetatus sum	Magnificat	
Nisi Dominus		

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**BERRETTA Francesco**  
(Rome, ?/1694)

Active as ch.mas. in Tivoli and Rome; in St. Peter from 1678 to his death.

Vos qui habitatis	mot.	SAB	Pr 14
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**BETTELLA Paolo**  
(Italy, XVII cent.)

Disciple of Simone Vesi in Forlì. Priest; ch.mas. in Padova.

<b>Messa e Salmi (1677)</b>			Pr 11
Messa	SATB	Laudate pueri	ATB
Dixit Dominus	SATB	Laudate Dominum	S
Confitebor	SATB	Magnificat	SATB
Beatus vir	SATB		

**BICILLI Giovanni**  
(Italy, XVII cent.)

Active as ch.mas. in Rome.

Cantate Domino	mot.	SS	Pr 57
Expugna Domine	"	SSB	Pr 14
Iubilemus, exultemus	"	ATB	Pr 55
O dulce nomen Iesu	"	SATB	Pr 49

**BINAGO Benedetto**  
(Milan, XVII cent.)

Active in Novara, and as ch.mas. in Milan.

Delicta iuventutis	mot.	ST	Pr 115
O admirandam	"	SATB	"
O Domina quae rapis corda	"	SATB	"
Percussit Saul	"	SATB	"

**BONANNI Giovanni Battista**

Iesu rex admirabile	mot.	SAT	Pr 120
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**BONECHI Filippo**

Nisi Dominus	ps.	SSB	Pr 58
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**BONERBA Pasquale**  
(Italy, XVIII cent.)

Dixit	ps.	SATB	MS 6
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GENERAL INDEX OF NAMES AND WORKS

BONETTI Giovanni

Musician in the S. Casa of Loreto

Domine contra fidem	mot.	SSB	Pr 56
O quam felix est	"	SB	Pr 56

BONFIGLIO Corrado  
(Sicily, XVII cent.)

Ch.mas. in Noto, Sicily. Pr 12 is a unique copy.

*Madrigali spirituali concertati* (1663) Pr. 12

Vieni spirto gentile	SS	Deh mirate	SSB
Christo amante	SA	Mirate che pazzia	SAB
Piangente con doglia	AT	Cieco mortal	SAB
Arbore gloriosa	ATB	O bella Reina	SSB
Lacrimate occhi miei	ATB	Pietoso Salvatore	SAB
Mentre Maria	ATB	Non più cor mio	SAB
Occhi miei	ATB	Di Corrado le glorie	SAT
Peccai Signor	ATB	Ecco la nobil culla	SAT
Vane bellezze	ATB	Di Maria	SSAT
I Cieli ammirano	SAT	O del Eterno Sole	SATB
Quanto noiose e graui	SAT	Ecclissato rimirano villotta	AT

BORGIANI Domenico  
(Rome, XVII cent.)

Ch.mas. in the Cathedral of Viterbo c. 1646.

Anima Christi	mot.	SSB	MS 118
Beatus vir	"	SS	MS 116
Benedictus es Domine	"	SSB	MS 118
Ingredimini (1646)	"	SSB	MS 118
Veni Sancte Spiritus	"	SATB	MS 111

BORGO Cesare  
(Milan, ?/1623)

Organist and composer. Active in Milan.

Nativitas tua Dei genitrix	mot.	SATB	Pr 115
Sicut mater consolatur	"	SA	"

BRUSCHI Giulio  
(Piacenza, c. 1580/?)

Minor conventional; from 1625 to 1627 ch.mas. in St. Francis, Piacenza.

<i>Missa et Psalmi</i> (1639)	8v	Pr 10
Missa	Dominus (sic) ad adiuvandum	

GENERAL INDEX OF NAMES AND WORKS

Dixit Dominus  
Confitebor tibi Domine  
Beatus vir  
Laudate Dominum  
Laudate pueri  
Laetatus sum  
Nisi Dominus

Lauda Ierusalem  
Credidi  
Domine probasti me  
Magnificat  
Magnificat  
Laudes B. Virginis  
Te Deum laudamus

CAMPOCHIARO Antonio

Active as ch.mas. in the cathedral of Malta in 1627-28, 1635-38.

Concerto	SATB	MS 9
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CAPPELLO Bartolomeo  
(Naples, XVII cent.)

Minor conventional active in Naples. Pr 15 is a unique copy.

Ghirlanda di varii fiori (1647)	SSATB	Pr 15
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Dixit Dominus	Hieronymi de MONDONDONE
Confitebor tibi Domine	Ioannis Francisci MERCORELLIS
Beatus vir qui timet	P.F. Io. Baptistae FASOLI Ord. O.C.
Laudate pueri	Francisci VANNARELLIS
Magnificat anima mea	Eiusdem FASOLI
Laetatus sum	Silvestri DURANTE
Nisi Dominus	Ioannis de SALVATORE
Lauda Ierusalem	Francisci FOGGIA, Quatuor vocib. sine Bassu
Credidi	Fratri Bartholomei CAPPELLI
In convertendo	Eiusdem VANNARELLIS
Beati omnes	Eiusdem de SALVATORE
De profundis clamavi	Eiusdem VANNARELLIS
Laudate Dominum	Eiusdem CAPPELLI

CAPPONI Gino Angelo  
(Florence, ?/Rome, 1687 or 1688)

Roman school.

A l'ombra d'un bel faggio	madr.	3v	Pr 61
Deus vitam meam	mot.	ATB	Pr 49
D'un'amorosa valle	madr.	3v	Pr 61

CAPRIOLI Carlo (del Violino)  
(Rome, c.1615/c.1673)

Violinist and composer; active in Paris and Rome.

Correte amanti	madr.	SAT	MS 23
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GENERAL INDEX OF NAMES AND WORKS

CARISSIMI Giacomo  
(Marino, Rome, 1605/1674)

Motets MS 13, MS 14, MS 116 are not recorded in any other catalogue.

<i>Sacri Concerti</i> (1675)		(motets)	Pr 16
Exulta, gaudie	SS	Turbabuntur	ATB
Laudemus Virum gloriosum	SS	Cum reuerteretur David	SSS
Quò tam laetus	SS	Cum ingredetur N.	SSS
Cantabo Domino	SS	Domine quis habitabit	SST
	Dicite nobis	SSAT	
	Annunciate	SSATB	
*	*	*	*
Alma Redemptoris Mater	ant.	SSB	Pr 59, MS 118
Ardens est	mot.	SATB	Pr 57
Audite Sancti	"	SSB	Pr 50, MS 16
Confitebor	ps.	SSB	Pr 58
Desiderata nobis	mot.	ATB	Pr 14
Domine Deus meus	"	S	Pr 54
Dominus illuminatio mea	"	SS	MS 116
Ecce Deus noster	"	S	MS 13
Ecce sponsus venit	"	SS	Pr 56
Emendemus	"	SAT	MS 15
Insurrexerunt	"	ATB	Pr 50
Militia est	"	SSB	Pr 51
Nigra sum sed formosa	"	SS	Pr 49
O bone Iesu	"	SSS	MS 14
O ignis sancte	"	SS	Pr 14, MS 12
O dulcissimum Mariae nomen	"	SS	Pr 120
Paratum cor meum Deus	"	S	MS 10
Quis est hic	"	SSS	Pr 120
Quomodo facti sunt	"	SSB	Pr 56
Salve amor	"	SS	Pr 13
Salve Regina	ant.	SSB	MS 11
Sicut stella matutina	mot.	S	Pr 53
Si qua est consolatio	"	SSB	Pr 50
Suscitavit Dominus	"	ATB	Pr 13
Surgamus	"	ATB	Pr 51
Vidi impium superexaltatum	"	ATB	Pr 55
Viderunt te Domine	"	SB	Pr 59

CARPANI Giovanni Antonio

Active in Rome, in the middle of the XVII cent. as ch.mas.

Iuravit Dominus	mot.	SS	Pr 49
Liberasti nos	"	SSB	Pr 59, MS 118

GENERAL INDEX OF NAMES AND WORKS

Magnificat	cant.	SSB	Pr 58
O dulcissime Iesu	mot.	S	Pr 53
O Sacramentum	"	ATB	Pr 57
Peccavi Domine	"	ATB	Pr 55

**CARROZZA Pasquale**

Active in Messina in the first half of the XVII cent.

Amantissime Jesu	mot.	SATB	MS 17
Audite omnes	"	SB	Pr 120
Benedictus Redemptor	"	SS	Pr 120

**CARUSO Giuseppe**  
(Sicily, XVII cent.)

Active as organist and ch-mas. in the service of Antonio Statella, marquis of Spaccaforno, in Sicily.

<i>Sacre Iodi</i> (1634)		(motets)	Pr 17
Deus qui nobis		SS/TT	
O sacrum convivium		SS/TT	
Trasfige dulcissime Domine		AT	
Ecce spina. Per S. Rosalea		ST	
Homo quidam		ATB	
O quam suavis		ATB	
Vive ter felix	I parte	SAT	
Ille qui vastis	II "	SAT	
Ille quem Virgo	III "	SAT	
Vive ter felix	IV "	SAT	
Gaudent in numeris	I "	SAT	
Plaudit coelicolum	II "	SAB	
Noctis iam recolens	III "	SAB	
Ego sum panis vivus		SATB	
Lauda Sion Salvatorem	I "	SATB	
Quantum potes	II "	T	
Laudis thema specialis	III "	SAT	
Sit laus plena, sit sonora	IV parte	SATB	
Haec est dies		SATB	
Pange lingua gloriosi		SATB	

GENERAL INDEX OF NAMES AND WORKS

Caenantibus illis	SATTB
Parasti in dulcedine tua	SSATB
Quem vidistis	SATTB/TTTAB
Cibavit nos Dominus	SmSATTB

CASATI Gasparo  
(Pavia, ?/Novara, 1641)

From 1635 ch.mas. in the cathedral of Novara.

*Sacri Concerti* (1650)

O felix felicitas	dial.	SS/TT	
Exultate Deo	mot.	SS/TT	
Natus est Iesus	"	SS	
Surgite cum gaudio	"	SS/TT	
Isti sunt	"	SA	
Dic mihi o bone Iesu	dial.	ST	
Salve Regina	mot.	AA	
Trahe post me <sup>(1)</sup>	dial.	AT	
Salve Mater misericordiae	mot.	AT	
Quam laetam hodie	dial.	AT	
Ah Domine Iesu <sup>(2)</sup>	mot.	AT	
Sic ergo anima <sup>(3)</sup>	"	AT	
Caro mea	"	SB	
Peccator ubi es <sup>(4)</sup>	dial.	AB	MS 115
Currite Pastores	mot.	SSA	
Salve Mater Salvatoris	"	SSA	
Amor Iesu	"	SAT	
Venite gentes	"	SAT	
O Angele	dial.	SAB Demonio, Angelo, & Huomo	
Salve mi Iesu	mot.	AAT	
Panis candidissime	"	ATB	
Iste Sanctus	"	ATB	
Benedicam Dominum	"	SAAT	
Exaltabo te Domine	"	SATB	
Quid vidistis o Magi	dial.	SATB Angelo e tre Magi	
Veni Sancte Spiritus	mot.	SATB	
O gloriosa Domina	"	SATB	

1) "Al Sig. Antonio Plantanida musico nella Regia, e Ducal Corte di Milano".

2) "Della M.R. Isabella Leonarda Vergine de S. Orsola di Novara".

3) "Dell' istessa"

4) "Al Molto R.F. Agostino Preto Baciliere Agostiniano, e Priore in S. Gio. e Paolo di Novara".

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CASENTINI Marsilio  
(Trieste, 1576/Gemona Udine, 1651)

Priest; ch.mas. in the cathedral of Gemona.

<i>Il V libro de' madrigali a 5v</i> (1611)	(SATB Quin)	Pr 19
Rapij baccio gradito	Partiti cor mio	
Già come in alta face	Io parto amati lumi	
Pioueano a'mille a'mille	Egra d'Amor giacea	
Son morta disse la mia cara vita	Languisco e moro ahi cruda	
S'a la gelata mia	Tu pur ardi ben mio	
Langue al vostro languir	Mi fur fiamme e ferite	
Tu languisci cor mio	Care mie selue à Dio	
Non ti bastaua cruda	O Mirtillo ò Mirtillo	
Fugge dal tuo bel viso	Ninfe che nel più ameno letto	
Ch'io non t'ami cor mio	Colli e voi piagge apriche	

CASTOLDI (GASTOLDI) Giacomo

Aspice Domine	mot.	TB	Pr 115
Decantabat populus	"	SA	Pr 115
Laudate Dominum	ps.	SA	Pr 115

CATALANO (CATALANI) Ottavio  
(Enna, c. 1560/Messina, 1629)

Priest; active in Rome; in Sicily since 1624 as ch.mas. in the cathedral of Messina.

Absterget Deus	mot.	ATB	Pr 120
Domine; Dixit	ps.	SSATB	MS 18
Dulce Jesu	mot.	AT	Pr 120
Jesu summa benignitas	"	SAB	MS 117

CAVALLI Francesco  
(Crema, 1602/Venice, 1676)

One of the most important representatives of the Venetian school. Opera composer, organist and ch.mas. in St. Mark.

Magnificat	7v	Pr 110
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CAVALLOTTI Francesco — CAIFABRI Giovanni Battista  
(Italy, XVII cent.)

Compilers

<i>Scelta de' motetti. Parte Prima</i> (1665)	2,3v	Pr 13
<i>Scelta de' motetti. Parte Seconda</i> (1667)	2,3v	Pr 14

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**CAVAZIO (CAVACCIO, CAVATI) Giovanni**  
 (Bergamo, c.1556/?, 1626)

Active as ch.mas. in S. Maria Maggiore, Bergamo.

Benedicam Dominum      mot.      SB      Pr 115

**CAVENSI Filippo**  
 (Italy, XVII cent.)

Pr 21 is a unique copy.

<i>Vespertina Psalmodia</i> (1641)	SSATB	Pr 21
Dixit Dominus	Nisi Dominus	
Confitebor	Credidi	
Beatus vir	Magnificat	
Laudate pueri	Missa	
Laudate Dominum	Litaniae B.M.V.	

**CAZZATI Maurizio**  
 (Guastalla, c.1620/Mantova, 1677)

Ch.mas. in Mantova, Bergamo, Bologna

*Madrigali e Canzonette* (1661)      MADRIGALI      Pr 22

Mia Clori Iusinghiera	SS
Donna de tuoi begli occhi	SS
Quel seno	SA
Voi partite	AB
Di te Lilla mia	ST
Alla guerra mio core	SB/TB
Va la mia bella	SAT
S'il bel Idolo mio	ATB
Aiuto. Lamento di 3 Amanti per il gran caldo	ATB

CANZONETTE

Hà dor le catene	I strofa	SS, 2vl
Frà nobili ritegni	II strofa	
Felici, e Beati	III strofa	
O che strana follia	I stanza	AT, con violini
O bizara follia	II stanza	
Bella cosa		SB
La morte, e la vita	I strofa	SB
Penar, e gioire	II strofa	
Che tormento	I strofa	SAT con violini se piace
Ad Amor	II strofa	
Viuo, e morto	III strofa	

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Cor mio	I stanza	SAB, con violini se piace
Chi dell'Aspe	II stanza	
Con questa ria beltà	III stanza	
Sempre ohimè	I stanza	ATB con violini obligati
Voi vorreste	II stanza	
Chiome d'oro	III stanza	
Sarò l'esca	IV stanza	

CECCHELLI Carlo  
(Rome, XVII cent.)

Ch.mas. in Tivoli, then in the Seminario Romano and S. Maria Maggiore in Rome, succeeding O. Benevoli; later ch.mas. in Loreto.

Adest nobis	mot.	ATB	Pr 51
Agite dies	"	SA	Pr 59
Dicite laudem	"	ATB	Pr 49
Ecce qui mortis	"	SSAATTB	Pr 59
Gaudent in coelis	"	SSB	Pr 59, MS 118
Intenderunt arcum	"	SATB	Pr 50
Io rido, io rido Amanti	madr.	3v	Pr 61
Isti sunt	mot.	SATB	Pr 51
Messa		SATB	Pr 60
O admirabile commercium	mot.	SSAA	Pr 59, MS 114
Omnes Sancti	"	ATB	Pr 55
O si quis	"	SS	Pr 57
Salve Regina	"	SAT	Pr 59, MS 113
Se la doglia, el martire	madr.	3v	Pr 61

CHERUBINO Nicolò  
(Osimo, Ancona, XVII cent.)

Priest; organist in the Cathedral of Ancona from 1629 to 1640.

Virginis populi	mot.	SS	MS 21
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CHINELLI Giovanni Battista  
(Moletolo, Parma, 1610/Parma, 1677)

Priest; ch.mas. in the cathedral of Novara; then in Parma, Venice and Ferrara.

<i>Il terzo libro de motetti (1640)</i>	Pr 23
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O laeta, o iucunda	SS/TT
Audite omnes gentes	SS/TT
Veni Columba	SS
Deus in nomine	SS/TT
O me miserum	dial. SA

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<b>Benedicite Deum</b>		<b>SA</b>
<b>Salve caeli lanua</b>		<b>ST</b>
<b>Congaudete mecum</b>	dial.	<b>AT "per la resurrezione"</b>
<b>Surgite gentes</b>		<b>SB</b>
<b>Voce mea</b>	dial.	<b>TB "fra l'anima e Christo"</b>
<b>O Pulcherrimi</b>	dial.	<b>SSB</b>
<b>Peccavi super numerum</b>		<b>SAT</b>
<b>O dulcis amor</b>		<b>SST</b>
<b>O mitissime Domine</b>		<b>SAT</b>
<b>Iubilate Deo</b>		<b>SATB, 2 vln ad libitum</b>

*Il secondo libro delle messe (1648)*

Pr 24

<b>Messa Prima</b>	<b>SS/TT, B, 2 vln ad libitum</b>
<b>Messa Seconda</b>	<b>SATB, B ad lib, 2 vln ad lib.</b>
<b>Messa Terza</b>	<b>SATB, 2 vln ad lib.</b>
<b>Messa Quarta</b>	<b>SSATB, 2 vln si placet</b>

**CIFRA Antonio**  
(Terracina, 1584/Loreto, 1629)

Roman school; ch.mas. in St John Lateran, then active in Loreto.

**Sacrae Cantiones (1638)** (motets) (arranged in alphabetical order for quicker reference) Pr 121

<b>Absterget Deus</b>	<b>SSB</b>	<b>Beatus Laurentius</b>	<b>TT</b>
<b>Ad Dominum cum tibulam</b>	<b>SSB</b>	<b>Beata Mater</b>	<b>SS</b>
<b>Adhaesit anima mea</b>	<b>AA</b>	<b>Beatus vir qui in lege Domini</b>	<b>SS</b>
<b>Alma Redemptoris Mater</b>	<b>SSB</b>	<b>Beatus vir, qui inventus est</b>	<b>BB</b>
<b>Amavit eum Dominus</b>	<b>BB</b>	<b>Beatus vir qui suffert</b>	<b>BBB</b>
<b>Angelus ad Pastores ait</b>	<b>SSB</b>	<b>Beatus vir qui non abiit</b>	<b>SSAB</b>
<b>Angelus Domini</b>	<b>SS</b>	<b>Benedicite Dominum</b>	<b>SS</b>
<b>Anima mea desideravit te</b>	<b>SSB</b>	<b>Benedicam Dominum</b>	<b>SSS</b>
<b>Anima mea liquefacta est</b>	<b>TT</b>	<b>Benedicite Dominum</b>	
<b>Anima mea liquefacta est</b>	<b>ST</b>	<b>omnes electi</b>	<b>TTT (MS 116)</b>
<b>Apertis thesauris suis</b>	<b>AAA</b>	<b>Bene fundata est</b>	<b>SSSSBBBB</b>
<b>Apud Dominum</b>	<b>BB</b>	<b>Bonum est confiteri Domino</b>	<b>SSB</b>
<b>Ardens est cor meum</b>	<b>4v</b>	<b>Coeli enarrant gloriam Dei</b>	<b>AA</b>
<b>Assumpta est Maria</b>	<b>SS</b>	<b>Cantantibus organis</b>	<b>ST</b>
<b>Audi Domine</b>	<b>ST</b>	<b>Cantate Domino</b>	<b>SSAB</b>
<b>Audite coeli</b>	<b>SSB</b>	<b>Caro mea vere</b>	<b>ST</b>
<b>Ave Maria</b>	<b>SS</b>	<b>Caro mea</b>	<b>4v</b>
<b>Ave Regina Coelorum</b>	<b>ST</b>	<b>Catharina virgo</b>	<b>ST</b>
<b>Ave Rex noster</b>	<b>SSAT</b>	<b>Conceptio gloriosa</b>	<b>SS</b>
<b>Ave Virgo gratiosa</b>	<b>SSAT</b>	<b>Confitebor tibi Domine</b>	<b>TT</b>
<b>Beatus Andreas</b>	<b>AA</b>	<b>Congratulamini mihi</b>	<b>SS</b>
<b>Beati estis</b>	<b>SSB</b>	<b>Convertimini ad me</b>	<b>4v</b>

GENERAL INDEX OF NAMES AND WORKS

Corde et animo	TT	Germinavit radix lesse	BB
Corona aurea	ST	Gloriosi Principes terrae	SSS
Corpora Sanctorum	AAA	Gloriosi Principes terrae	SSAB
Cum complerentur	TT	Haec est Virgo sapiens	ST
Cumque intuerentur	4v	Hodie Beata Virgo	ST
Deduxit illum Dominus	BBB	Hodie nobis coelorum	
De Ore prudentis	SS	Rex	SSSB (MS 114)
Derelinquat impius	4v	Iam non dicam vos servos	4v
Deus canticum novum	SSS	Iesu decus angelicum	4v
Dies Sanctificatus	BB	Iesu dulcis memoria	4v
Dilectus meus mihi	BB	Iesu Rex admirabilis	4v
Dilectus meus mihi	ST	Iesum omnes agnoscite	SSAB
Dilectus meus descendit	SSB	In caelestibus regnis	AA
Domine Pater	SSB	In monte Oliveti	SS
Domine quinque talenta	SSSSAAA	In odorem	AA
Domum tuam Domine	AAATT	Inter natos mulierum	AAA
Domus mea	SSS	Introduxit me Rex	SSB
Domus mea	SSB	Introduxit me Rex	ST
Dum esset Summus Pontifex	SS	Intuens in coelum	SS
Dum praeliare tur	SS	Ioannes est nomen eius	AA
Ecce Deus magnus	SSAB	Ioannes vocabitur	TT
Ecce Dominus veniet	4v	Ioannes vocabitur	SSS
Ecce tu pulcher es	AA	Ipse praeabit	TT
Ego autem sum vermis	ST	Iste cognovit iustitiam	TTT
Ego flos campi	SSB	Iste est Ioannes	SS
Ego in altissimis habitavi	SSB	Iste puer magnus	SS
Ego sum panis vitae	SSB	Isti sunt sancti	TT
Ego sum vitis vera	4v	Isti sunt triumphatores	ST
Ego sum panis vivus	SS	Istorum est enim	SSS
Ego sum qui sum	SS	Iubilate Deo	4v (MS 114)
Elisabeth Zachariae	ST	Iuravit Dominus	SS
Emendemus in melius	4v	Iustorum animae	SSAB
Eructavit cor meum	SSB	Iustus germinabit	SSS
Estote fortis in bello	BB	Laetamini in Domino	AAA
Et ecce terremotus	BB	Laetentur omnes	SS
Et omnes angeli	SSSS	Laeva eius	AAA
Euge serve bone	AAAA	Lapidabant Stephanum	SSB
Exaltate Regem Regum	SS	Lapides torrentis	TT
Exaudisti Domine	TT	Laudate Dominum de coelis	SSB
Ex ore infantium	SSSS	Laurentius bonum opus	SS
Expurgate vetus fermentum	SSB	Laurentius ingressus est	TT
Ex utero senectutis	BB	Lazarus amicus noster	SSAB
Fasciculus myrrhae	AA	Loquebantur	AA
Fontes, et omnia	SS	Maria et flumina	TTT
Franciscus pauper, et humilis	TT	Maria Virgo assumpta est	SSB
Gaudent in coelis	SSS	Magi videntes stellam	BBB

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Miserere mei Deus	AA	Rorate coeli desuper	4v
Misericordias Domini	SS (MS 116)	Salve Regina	SS
Misit Dominus Angelum suum	AA	Salvum me fac Deus	BB
Misit Dominus	SSB	Sancta et immaculata	SSB
Missus Herodes	BB	Sancti per fidem	SSAT
Mulier quae erat	TT	Sancti tui Domine florebunt	BB
Nativitas est hodie	AA	Sanctorum velut aquilae	SSB
Nativitas gloriosae	SS	Sic amantem diligite	4v
Nativitas tua	SSS	Sicut cedrus	SS
Nigra sum	ST	Sicut lily inter spinas	BB
Non est inuentus	AA	Sic Deus dilexit mundum	4v
Non sunt loquelae	4v(MS 111)	Si ignoras te	SS
Nos autem gloriari	SSB	Stetit Angelus	TT
O Antoni Eremita	4v	Spiritus et animae iustorum	SSSS
O gloriosa Domina	SS	Surge amica mea	TTT
O Iesu mi dulcissime	4v	Surge propera amica mea	SSS
O Rex gloriae	AA	Tamquam aurum	SS
O salutaris Hostia	SSB	Tempus est ut revertar	4v
Osculetur me	SSB	Terra mota est	SSBB
O quam pulchra est	SSAB	Tota pulchra es	TT
Posuisti Domine	SSB	Trahe me post te	ST
Praeparate corda vestra	BBB	Tribularer si nescirem	4v
Pulchra es amica mea	SSB	Tu es Pastor ovium	AA
Pulchra facie	SSB	Tu es Pastor ovium	ST
Pulchrae sunt	SS	Valde honorandus est	TT
Quae est ista quae ascendit	SSB	Veni dilecte mi	SSAB
Quae est ista quae progreditur	SS (MS 116)	Veni Domine	SS
Quam pulchra es	4v	Veni electa mea	AA
Quem vidistis Pastores	SSAT	Venite exultemus Domino	SSB
Quando Iesus diligitur	4v	Venit lumen tuum	SSS
Quanti mercenarii	SSB	Viderunt te aquae Deus	4v
Qui sequitur me	TTT	Vidi Dominum sedentem	SSTT
Quis es tu	SS	Vidi turbam magnam	SSAAA
Regali ex progenie Maria	BB	Vineam meam	SSB
Regina Coeli	SS	Virgo prudentissima	TT
Resplenduit facies eius	TT	Viri Galilaei	SS
		Vulnerasti cor meum	TT

CIMA Giovanni Paolo  
(Milano, c.1570/?)

Organist, composer and ch.mas.

Ad te Domine levavi	mot.	ST	Pr 115
Fratres quidnam videmus	dial.	SB	"

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<i>Laudate pueri</i>	ps.	SB	Pr 115
<i>O bone Iesu</i>	mot.	SB	"
<i>O Maria Virgo</i>	"	SATB	"
<i>Transfige amabilis Iesu</i>	"	SB	"

**CIMA Tullio**  
(Ronciglione, Viterbo, c.1597/?)

In 1625 ch.mas. in the Seminario Romano and in 1659 in the cathedral of Rieti.

<i>Ecclesiasticae Modulationes</i> (1656)		(motets)	Pr 25
Da pacem Domine	SS	Ante oculos tuos Domine	SSB
Aue dulcis salve pia	SS	O salutaris hostia	SAT
Mirabilis es Domine	SS	Domine quid est homo	ATB
O Sacramentum amoris	SS	Conuenite congregamini	ATB
Si linguis hominum	SB	Qui vult aeternam vitam	ATB
Vtinam illa dies	SB	Salve Regina	SSB
Miser es	AT		
Qui descendunt mare	BB		

<i>Sacrae Modulationes</i> (1675)		(motets)	Pr 26
Ivstus si morte	SS/TT	Iustorum animae	SSS/TTT
Laetantur coeli	SS/TT	Tollite iugum	SSS/TTT
O Sacramentum amoris	SS/TT	O Sacramentum pietatis	SS/TT,B
Prudentes Virgines	SB	Audite gentes	ATB
Soror nostra paruula	AT	Spectaculum facti sumus	ATB
Transite ad me	BB	Peccator viuens	SS/TT,B

**COLOMBINI Francesco**  
(Carrara, Padova, c.1550/?)

Composer and organist active in Padova and Massa Carrara. Pr. 28 and 29 are unique copies.

<i>Missae et Motecta</i> (1620)		Pr 29	
Missa	8v	Flores apparuerunt	6v
Missa	9v	Haec dies quam fecit	
Missa	10v	Dominus	6v
	[Motecta]	Veni sanctae spiritus	6v
Ave Regina coelorum	6v	O salutaris hostia	7v
Surge propera	6v	Laudate Dominum de coelis	8v

*Il II libro de madrigali conc. a 5v* (1623) Pr 28

Lasso perche mi fuggi	Occhi vn tempo mia vita
Parte lasso il mio sole	Parlo misero taccio
Occhi soli d'Amore	Non sa che sia dolore
Superbo animaletto	Languir voi mi vedete

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Interite voi		De la vermiglia	
Ahi disleale		O Donna troppo cruda	
Ama quel Augellin		A che t'appoggi più	
Paradiso d'Amor		Cor mio deh non languire	
<i>Concerti Ecclesiastici</i> (1628)		(motets)	Pr 27
O Crux splendidior	AT	Iustus germinabit	SATB
O dulce nomen Iesus	AT	Veni Teresia	SATB
Quare fusca es	SBr	Egredimini carissimi	SATB
Sonet vox tua	SBr	Viri galilei	SATB
Dulcis amor Iesu	TB,S/T	Estote fortes in bello	SATB
Iesu decus Angelicum	TTB	O quam metuendus est	SATB
Memento Salutis Auctor	ATB	Transeamus	SATTB
Aue figlia	ATB	Gaudeamus omnes	SATTB
Aue Stella Matutina	TB,S/T	Vide Domine	SATTB
Beata Coeli Nuntio	TB,S/T	O quam suavis est Domine	SATTB
*	*	*	*
Anima mea	mot.	SATB	MS 111
Anima mea	"	SAB	MS 117
Beata es Virgo Maria	"	SAB	MS 117
Gaude Virgo	"	SATB	MS 111
Hodie Simon Petrus	"	SATB	MS 111
Jesu, Jesu sole	"	SATB	MS 111
O dulcissime Iesu	"	SATB	MS 111
O Domine Jesu Christe	"	SATTB	MS 111
Te invocamus	"	SATB	MS 111
<b>COLONNA Giovanni Paolo (Bologna, 1637/1695)</b>			
Studied in Rome; ch.mas. in St. Petronio, Bologna.			
<i>Salmi Brevi a 8v</i> (1681)			Pr 32
Domine		Laude Ierusalem	
Dixit Dominus		Credidi	
Confitebor		In convertendo	
Beatus vir		Domine probasti me	
Laudate pueri		De profundis	
Laudate Dominum		Beati omnes	
In exitu		Memento	
Laetatus sum		Confitebor Angelorum	
Nisi Dominus		Magnificat.	
<i>Messe a 8v</i> (1684)		(four masses)	Pr 30

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*Compieta* (1687)

Cum inuocarem  
In te Domine sperauit  
Qui habitat  
Ecce nunc

8v

Pr 31

Te lucis ante terminum (Hymn)  
Nunc dimittis  
Victime Pascali laudes (seq.)  
Veni Sancte Spiritus (seq.)  
Lauda sion Saluatorem (seq.)

CORSI Giuseppe (Celano)  
(Celano, L'Aquila, 1630/1690)

Priest; ch.mas. in Rome, Loreto and Parma.

Ambulavit in via	mot.	3v:TB?	MS 20
Cantate Domino	"	S	Pr 53
Domine	"	SSB	Pr 14
Domine	"	SS	Pr 13
Exaudi Domine	"	ATB	Pr 13
Fremunt arma	"	SSST	MS 19
Indica mihi	"	S	Pr 57
O quam suavis est Domine	"	S	Pr 54

COSTANZI Giovanni Battista  
(Rome, 1704/1778)

Celloist; ch.mas. in Rome; since 1775 in the Cappella Giulia, Vatican.

Miserere mei Deus	ps.	SATB	MS 22
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COTUMACCI (Contumacci) Carlo  
(Villa Santa Maria, Chieti, c.1709/Naples, 1785)

Neapolitan School; since 1755 to his death teacher in the Conservatorio of Sant'Onofrio. F. Azopardi was among his pupils. C. was succeeded by G. Insanguine whose Partimenti are also in the Mdina collection.

Partimenti		MS 746
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CRIVELLI Giovanni Battista  
(Scandiano, Modena, XVIII cent./?)

Active as ch.mas. in Ferrara, Bergamo, Milan and also in Munich.

<i>Il libro degli madrigali conc.</i> (1626)		Pr 33
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Nvde figlie del cor	TT	sospir ardenti	TT
Se gli amorosi miei		Versan quest'occhi pianto	SS

GENERAL INDEX OF NAMES AND WORKS

Si voglio e vorro' sempre	TT	Verd'erbe lieti colli	TT
Si ch'io t'amo	SS	O vita, o cara vita	TTB
Di fiamma acceso	SS	Vorrei farmi guerriero	SSB
Le rose ch'ai nel seno	SS	Si ch'io t'amai crudele	TTB
Vn sol bacio ti dono	SS	Io vò lieta godendo	SSB
O stelle ardenti	ST	Ah non si può crudele	SATB
Che fai alma	TB	Vanne mesto sospir	SATB
O quante volte ò quante	TT		

\* \* \* \*

Deus est charitas	mot.	SATB	MS 111
Domine mi Rex	"	SATB	MS 111
Salve Regina	ant.	SS/ST	MS 116

DAL PANE Domenico  
(Rome, ?/1694)

Roman school; soprano and composer; for 25 years member of the Sistine Chapel.

<i>Sagri Concerti</i> (1675)		(motets)	Pr 34
Adesto mihi IESV	SB	Christum regem	SAT
O quam suavis est	SS	Quis est iste	SSS/SST
Tu enim miseraris	SS	Quid miraris	ATB
Sicuti enim	SS	Oculi omnium	SSB
		Amantissime IESU	SSS/SST
Verbum supernum		SSST	
Conuenientibus		SSATB	
Fratres, ego enim		SSATB	
Tantum ergo		SSATB	
Alma redemptoris		SSATB	

D'ELIA Vincenzo  
(Palermo, XVII cent.)

Organist in the Royal Palace and 'Luogotenente' of the Royal Chapel in Palermo; Pr. 40 is the only work mentioned by Mongitore; the Mdina collection has the complete 'unicum'.

<i>Salmi et Hinni</i> (1636)		Pr 40
Domine ad adiuvandum	"in Concerto"	8v
Dixit Dominus	"Intonatione a 4"	SATB
Sede a dextris	"in Concerto"	8v
Confitebor tibi Domine		8v
Beatus vir qui timet Dominum		8v
Laudate Pueri Dominum	"in Concerto"	8v
Laudate Dominum omnes gentes	"in Concerto"	8v
Magnificat	"in Concerto"	8v

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SALMI DELLA B.V.		
Domine ad adiuvandum	"Corrente"	8v
Dixit Dominus	"Corrente"	8v
Laudate pueri	"Corrente"	8v
Laetatus sum		8v
Nisi Dominus aedificaverit		8v
Lauda Ierusalem		8v
Magnificat	"Corrente"	8v
Ave Maris Stella		SATB
Exultet orbis gaudijs	"con sinf. si placet"	SATB
Iste Confessor		2 vln, vla, cemb.
Iesu Corona Virginum		SATB
		8v

DI LORENZO Mariano  
(Noto, Sicily, XVI-XVII cent.)

Sicilian School; priest; besides Pr 98 which is an *unicum*, Mongitore mentions *Primo libro de' madrigali a cinque voci, con un Dialogo a otto*, Venezia, G. Vincenti, 1602, and other compositions in *Infidi lumi Madrigali a 5 voci di diversi Autori Siciliani*, Palermo, G.B. Maringo, 1603; both works are lost.

*Salmi, Magnificat ... a 4v.* (1624) Pr 98

Messa breve	Laudate Dominum omnes gentes
Domine ad adiuvandum me festina	Laetatus sum in his quae sunt mihi dicta
Dixit Dominus	Nisi Dominus aedificaverit domum
Confitebor tibi Domine	Lauda Ierusalem Dominum
Beatus vir qui timet Dominum	Magnificat
Laudate pueri Dominum	Falsi Bordoni

DIRUTA Agostino  
(Perugia, end of XVI cent./?)

Augustinian monk; ch.mas. at Asola, then in St. Augustine, Rome (1630-47)

<i>Compieta concertata</i> (1623)	SATTB	Pr 38
Iube Domine	Qui habitat	
Fratres sobrij	Ecce nunc	
Domine ad adiuvandum	Te lucis	
Cum invocarem	In manus tuas Domine	
In te Domine	Nunc dimittis	

GENERAL INDEX OF NAMES AND WORKS

**Salve Regina**  
**Aue Regina coelorum**  
**Regina coeli laetare**

**Alma Redemptoris Mater**  
**Miserere**  
**Te splendor et virtus Patris**

***Viridarium Marianum* (1631)**

Pr 36

<b>Letania prima</b>	4v conc.
<b>O Gloriosa Domina</b>	4v conc.
<b>Letania seconda</b>	4v conc.
<b>O Gloriosa Domina</b>	4v conc.
<b>Letania terza</b>	5v conc.
<b>O Gloriosa Domina</b>	5v conc.
<b>Letania quarta</b>	5v conc.
<b>O Gloriosa Domina</b>	5v conc.
<b>Letania quinta</b>	6v conc.
<b>O Gloriosa Domina</b>	6v (2S conc.)
<b>O Gloriosa Domina</b>	SS conc.

***Davidicae Modulationes* (1646)**

Pr 37

<b>Dixit Dominus</b>	
<b>Confitebor tibi Domine</b>	
<b>Confitebor tibi Domine</b>	
<b>Beatus vir</b>	
<b>Laudate pueri Dominum</b>	
<b>Laudate Dominum omnes gentes</b>	

ATB

**Laetatus sum in his**  
**Nisi Dominus**  
**Lauda Ierusalem**  
**Magnificat anima mea**  
**Litania B.M.V.**

***Hymni pro Vesperis* (1646)**

Pr 35

<b>Creator alme siderum</b>	4v
<b>Iesu Redemptor omnium</b>	4v
<b>Iesu Redemptor omnium</b>	5v
<b>Deus tuorum militum</b>	4v
<b>Exultet Orbis gaudijs</b>	4v
<b>Saluete flores martyrum</b>	5v
<b>Crudelis, Herodes, Deum</b>	5v
<b>Lucis Creator optime</b>	4v
<b>Lucis Creator optime</b>	5v
<b>Lucis Creator optime</b>	5v
<b>Quodcumque in Orbe</b>	5v
<b>Egregie Doctor Paule</b>	5v
<b>Audi benigne Conditor</b>	4v
<b>Vexilla Regis prodeunt</b>	4v
<b>Ad Regias agni dapes</b>	4v
<b>Vexilla Regis prodeunt</b>	5v
<b>Te splendor, et virtus Patris</b>	5v
<b>Salutis Humanae Sator</b>	4v

SATB Quin

<b>Veni Creator Spiritus</b>	4v
<b>Veni Creator Spiritus</b>	4v
<b>Veni Creator Spiritus</b>	5v
<b>Iam sol recedit</b>	5v
<b>Pange lingue gloriosi</b>	5v
<b>Vt queant laxis</b>	5v
<b>Decora lux aeternitatis</b>	
auream	5v
<b>Pater superni luminis</b>	5v
<b>Miris modis repente liber</b>	4v
<b>Quicumque Christum</b>	4v
<b>Te splendor, et virtus Patris</b>	4v
<b>Ave maris stella</b>	5v
<b>Ave maris stella</b>	5v
<b>Ave maris stella</b>	5v

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<i>Custodes hominum</i>	5v	<i>Sanctorum meritis</i>	5v
<i>Placare Christe servulis</i>	5v	<i>Rex gloriose Martyrum</i>	4v
<i>Exultet Orbis gaudijs</i>	5v	<i>Rex gloriose Martyrum</i>	5v
<i>Exultet Orbis gaudijs</i>	5v	<i>Iste Confessor Domini</i>	4v
<i>Exultet Orbis gaudijs</i>	5v	<i>Iste Confessor Domini</i>	5v
<i>Tristes erant Apostoli</i>	4v	<i>Iste Confessor Domini</i>	5v
<i>Tristes erant Apostoli</i>	5v	<i>Iesu corona virginum</i>	4v
<i>Deus tuorum militum</i>	5v	<i>Iesu corona virginum</i>	5v
<i>Deus tuorum militum</i>	5v	<i>Fortem virili pectore</i>	4v
<i>Deus tuorum militum</i>	4v	<i>Fortem virili pectore</i>	5v
<i>Deus tuorum militum</i>	5v	<i>Caelestis Vrbs Ierusalem</i>	4v
<i>Sanctorum meritis</i>	4v	<i>Caelestis Vrbs Ierusalem</i>	5v

**DONATI Ignazio**  
(Casalmaggiore, Cremona, c.1570/Milan, 1638)

Organist and ch.mas. in Urbino, Pesaro, Fano, Milan.

<i>Concerti Ecclesiastici</i> (1626)		(motets)	Pr 39
<i>In te Domine speravi</i>	SS/TT	<i>Non vos relinquam</i>	
<i>Cantate Deo</i>	SS/TT	<i>orphanos</i>	SSS/TTT
<i>O dulcis &amp; bone Iesu</i>	AT/SB	<i>Iustus es Domine</i>	STB
<i>Egredimini Amatores</i>	TA/BS	<i>Gaudete Maria virgo</i>	STB
<i>In te Domina confido</i>	ST	<i>Ego diligo diligentes</i>	SATB
<i>O Porta Caeli</i>	SA/TB	<i>Iste est qui</i>	SATB
<i>Pulchra facie</i>	SS/TT	<i>Adiuro vos filiae Ierusalem</i>	SATB
<i>Beatus Pater Franciscus</i>	AT/AS	<i>Venite filii audite me</i>	SSST
<i>Dominus sit vobiscum</i>	SS/TT		
<i>Surge amica mea</i>	SS/TT,B	<i>Paratum cor meum Deus</i>	5v
<i>Cantemus Domino</i>	SSS/TTT	<i>O Iesu mi dulcissime</i>	5v
		<i>Exultate omnes</i>	5v

**DRAGO (DROGHO) Antonino**

<i>Allegrezza Pastori</i> ( <i>Nenia Pastorale</i> )	SATB	MS 25
<i>Villanella in Pastorale</i>	ATB	MS 24

**DU CAURROY Eustache**  
(*Gerberoy, Beauvois, 1549/Paris, 1609*)

Since 1569 in service at the royal chapel in Paris.

<i>Fantasies</i> (1610)		(motets)	Pr 20
<i>Fantasie 1 to 7</i>	3v	<i>Fantasie 27 to 38</i>	5v
<i>Fantasie 8 to 26</i>	4v	<i>Fantasie 39 to 42</i>	6v

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**DU MONT Henry**  
 ( Villers l'Evêque, Liege, 1610/Paris, 1684)

Active as organist and ch.mas. in Belgium and France.

<i>Cantica Sacra</i> (1652)	(motets)	Pr 112
Qua est ista	SS/AT	Domine saluum fac
Vulnerasti	SS/AT	Credidi
Vide homo	SS/TT	Pauana
Non defrauderis	SA/AT	Symphonia
Tristitia vestra	SS/TA	Allemanda
Quam dilecta	SS/AT	O gloriosa Domina
Congratulamini	S,S/T	Aue gemma
Alleluya	S/A,B	Cantate Domino
Surrexit Pastor bonus	S/A,B	O Domine Deus
O foelix Roma	AT/SS	Laudibus cives
In lectulo meo	SS	Bernardus doctor
Adiuro vos	SS/AT	Domine saluum fac
Magnificat	SS/AT	Laudate Dominum
Ab initio	SS/AT	Veni creator Spiritus
Cantantibus Organis	S/A,B	O Panis angelorum
Est secretum	S/A,B	Panis angelicus
Virgo gloria	S/A,B	Symphonia
Conuerte	SAB	Christus natus est
O Salutaris	SAB	Litaniae B.M.V.
Laudemus	SS/A,B	Allemanda gravis

**DUPONCHEL Jacques**  
 (Douai, Nord, XVII cent./Osimo, Ancona, c.1685)

French composer; minor conventional; ch.mas. in Rome, since 1671 at Osimo.

*Messe* (1676)

Pr 41

Messa	SSB
Messa	SATB
Messa	SSATB

**DURANTE Silvestro**  
 (Rome, XVII cent./?)

From 1643 to 1662 ch.mas. in St. Mary in Trastevere, Rome.

Adest solemnitas inclyta	mot.	ATB	Pr 55
Anima Christi	"	SSB	Pr 59, MS 118
Benedicam Dominum	"	SB	Pr 50
Cantate Domino	"	SS	Pr 50
Cantate le venture, e le dolcezze	madr.	3v	Pr 61

GENERAL INDEX OF NAMES AND WORKS

Congregate sunt gentes	mot.	ATB	Pr 49
Laetatus sum	ps.	SSATB	Pr 15
Laetentur coeli	mot.	S	Pr 53
Magnificat	cant.	SAT	Pr 58
Messa "Corre la Nave mia"	5/9v:	SSATB; SATB rip. 'si placet'	Pr 60
Misericordias Domini	mot.	ATB	Pr 51
Mortales quid sumus	"	SSB	Pr 14
O Iesu	"	AT	Pr 51
O Mortalis	"	ATB	Pr 57
Selue beate	madr.	3v	Pr 61
Salve Mater	mot.	SSAT	Pr 51, MS 114
Salve Mater	"	SSAT	Pr 59

**FABRI Stefano**  
(Rome, 1606/1658)

Roman school. Since 1641 ch.mas. in Rome.

**Salmi concertati a 5v (1660)** Pr 48

Dixit dominus		Lauda Hierusalem
Confitebor		Credidi
Beatus vir		In convertendo
Laudate pueri		De Profundis
Laudate Dominum		Beati omnes
Laetatus sum		Magnificat
Nisi Dominus		Magnificat

\* \* \* \* \*

Anulo suo	mot.	SSSS	Pr 120
Coeli dicite	"	SSAT	Pr 120
Domine in furore tuo	"	SSB	Pr 59, MS 118
Gaudeant per orbem	"	SSS	Pr 120
Inquietum est cor nostrum	"	SS	Pr 56
O quam metuendus est	"	SSB	Pr 56
O venerabile sacramentum	"	SSATB	Pr 120
Quam dilecta tabernacula	"	SSB	Pr 49
Si Deus	"	SSB	Pr 51
Triumphum laudabilem	"	ATB	Pr 55

**FACCHI Agostino**  
(Bologna, ?/Vicenza, 1662)

Minor conventional; organist in Bologna and Vicenza. Pr 43 is an 'unicum'.

**Madrigali (1625)** Pr 43

Presso un fiume	dial ST/TT	Ahi che pur gionto	SS/TT
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GENERAL INDEX OF NAMES AND WORKS

Lontan da voi	SS/TT	O sguardo incauto	SATB
Se tu sei foco Amore	dial. S/T,B	Si che voglio	SSAT
Dhe se tanto sei vaga	ATB	S'io non v'amo	SATB
Gia Vincitor	dial. SSA	Vuoi darmi	SATB
E partito il mio ben	SS/TT,B	Com'è più bello	SSATB
O Dio	SS/TT,B	Habbi musica	SSATB
Dalle piume	SS/TT,B	Lettera Amorosa a voce sola	S
Spontate herbett'e fiori	TTB	Canzone a 4 del M.R.P.	
Crudelissima Dori	SATB	Lodovico Beretta	4 vla
<i>Motetti ... con le Littanie (1635)</i>			Pr 42
O virgo Coeli	ST/TT	Ista est N.	SST/TTB
Bonum est	SS/TT	O Sacrum	S/T,AB
Quid timidi	AT	Audite Coeli	SS/TT,B
Nil canitur	2v	O Virgo Prudentissima	SS/ST,AB
Omni die	SS/TT	Ave saluberima	SS/ST,AB
Quem terra	AT	Salve regina	SSATB
Iesu dulcis	SS/TT	Letanie della Madonna	SSTTAB
Exurgat Deus	SS/TT,B		

FASOLO Giovanni Battista  
(Asti, XVII cent./? )

Minor conventional; ch.mas. in the cathedral of Monreale, Sicily.

Arie spirituali (1659)			Pr 45
Nasce l'Huomo	SS/TT	O gran felicita'	ST
La fede senza l'opre	SS/TT	Fulmini fulmini contro me	SA
Il peccato mi spauenta	SS/TT	O potenza de la sola	
Son satio di seguir	SS/TT	penitenza	SS/TT
Il tempo ogni cosa disfà	SS/TT	Vai dicendo sempre mai	ST
A la gioia al contento	SS	Alto nume fà	SS/TT
Offeso Dio	SS/TT	Dir non si sà	SS/TT
Nò nò questo nò	SS	Voi piaghe sante	SS
Il rege del ombre	SS	Genirrice e purissima	ST
Fuggo lieto tanti inganni	SS	Se l'onda marina	SS
O Maria	SS	Vergine pia	SS/TT
O Pane del Cielo	SS/TT	Tu sola immaculata	SS/TT
Chi darà il pianto	SS/TT	Ohi me che pena	AT
Goder vò ricchezze	SS	Beate menti	SS
O gran Regina	SS	Frà i tesori del cielo	AT
Non voglio seguire	SS/TT	Chi fè il cielo il mar la terra	SA
Vattene vattene lusinghiero	SS/TT	Tu sei Regina	SA
Si così è	ST	Occhi miei fate due fiumi	SA

GENERAL INDEX OF NAMES AND WORKS

Deh superbi	ST	Sù pensiero all'armi	ATB
O tesoro di natura	SST	Perche tanto ostinar	ATB
Spiriti alati	SAT	Silentio tacete	SST
O speranze fallaci	SSB	Che temi alma mia	STB
Il mondo milita	SS/TT,B	Ti lascio o mondo	ATB
Ostinato peccatore	SAT	Vergine sacra e pia	ATB
Spargete in torno	ATB	Star vn cor senza Dio	ATB
Il nome amoroso	ATB	O stato beato	ATB
Chi vuol bellezze rare	ATB	Aiuto correte a i ladri	ATB
Cor mio	SST	Vn alma smarrita	dial. ATB
Tanti tormenti a me	SST	Ohime	dial. ATB
Se il dolor che ne dà	ATB	A la caccia sù sù	SST
Nò nò all'offesa mai ritornerò	ATB	Chi nasce d'Adamo	S/T, 2 vln
Voi ch'accendete la sete	ATB	Il Mondo ch'e'vn Mare	S/T, 2 vln
Tu sei homo	ATB		

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Beatus vir	ps.	SSATB	Pr 15
Magnificat	cant.	SSATB	Pr 15

**FERRARI Girolamo (Mondondone)**

Minor Conventual, disciple of Ghizzolo; ch.mas.in the Cathedral of Vimercate (Milano) in 1624.

Dixit Dominus	ps.	SSATB	Pr 15
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**FIAMENGO Francesco  
(?/?)**

Composer; about 1635 active in Messina where he was probably born; wrote: *Pastorali concenti*, op. III, Venice, A. Vincenti, 1637; "Sonata pastorale" for vl, vla, trb or lute; *Cantate a 3 voci*, Messina, 1632 (lost); MS 66 is an *unicum*.

Poscia ch'e'l re crudel	dial.	SATB	MS 66
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**FILIPPINI Stefano  
(Italy, XVII cent.)**

Augustinian monk; organist and ch.mas. in Rimini; since 1675 ch.mas. in the cathedral of San Marino.

Messe a 3v (1656)			Pr 47
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Messa Prima	SSB
Messa Seconda	SAT
Messa Terza	ATB

Salmi concertati a 3v (1685)			Pr 46
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Confitebor I	SSB	Confitebor II	ATB
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GENERAL INDEX OF NAMES AND WORKS

Confitebor III	ATB	Laudate pueri III	ATB
Laudate pueri I	SSB	Nisi Dominus	ATB
Laudate pueri II	ATB	De profundis	ATB

FIORAVANTI Valentino  
(Rome, 1764/Capua, 1837)

Opera composer. Since 1816 ch.mas. in St. Peter, Rome.

L'Isola disabitata	symphony in D	MS 26
FOGGIA Francesco		

(Rome, 1604/1688)

Roman school; active in Köln, Munich, Austria; ch.mas. in Roman churches.

<i>Litaniae et sacrae cantiones</i> (1652)	(motets)	Pr 64
Quo progrederis	SS	Florete flores
Repleatur os meum	SS	O vos mortales
Fugite peccatores	SS	Quam clara
Cernis panem	SS	Dominus est salus
Quis dabit mihi pennas	SS	Ecce paratum
Paratum cor meum	SS	Quis similis
Ave Maria	SS	Pre timore autem
Et quando de somno	SS	Letanie B. Mariae Virginis
Adoremus Christum	SSB	Salve Regina
Cantabo Domine	SST	

<i>Psalmi quaternis vocibus</i> (1660)		Pr 66
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Dixit Dominus	Nisi Dominus
Confitebor	Lauda Ierusalem
Beatus vir	Credidi
Laudate pueri (MS 119)	In convertendo
Laudate Dominum	De profundis
Laetatus sum	Magnificat

<i>Sacrae cantiones</i> (1661)	(motets)	Pr 70
Ad sonos ad cantus	SS	Veni dilecte mi
Exultauit cor meum	SS	Super flumina Babylonis
Quis mihi dabit	SS	Multae filiae
Isti sunt	SS	O IESV
Amauit eum Dominus	SS	Quare non laetetur
O quam suavis	SS	DEVS charitas est
Non tacebo	SS	O Martyr
Festinate ò gentes	SS	Ex altari tuo Domine
Festina veni	SS	Salve Regina
Laetare cor meum	SS	

GENERAL INDEX OF NAMES AND WORKS

**Octo Missæ (1663)**

Missæ, detta Corrente	4v	Missæ, detta Tre Pastorelli	5v
Missæ, detta Venite Gentes	4v	Missæ, O quam Gloriosum est	8v
Missæ, Sine Nomine	5v	Missæ, Iste est Ioannes	8v
Missæ, detta la Battaglia	5v	Missæ, Tu es Petrus	9v

**Sacrae cantiones (1665)**

Vanitas	Ecce Sacerdos magnus
Sperate	Iucundare gloriare
Ad arma ad arma	Estote fortes in bello
Festinemus iubilemus	Redite sonitus
Deus lumen	Multae filiae
Gaudent in coelis	Veni sponsa Christi
Lux perpetua	Litaniae beatae Mariae Virginis
Iste sanctus	Salve Regina

**Messe a 3,4,5v (1672)**

Missæ In die laetitiae	3v	Missæ Andianne	3v
Missæ Pilegra	4v	Missæ Sine nomine	5v
Missæ Exultate Deo	5v	Missæ Iubilate Deo	5v
Missæ Laeti cantate	5v	Missæ Cantate Domino	5v

**Letanie a 3, 4, 5, e 6v (1672)**

Letanie	SAT	Letanie concertate	SSATB
Letanie	SSAT	Letanie	SSATTB
Letanie concertate	SATB	Salve Regina conc.	SSATB
Letanie concertate	SSATB		

**Motetti et offertorii a 2, 3, 4, e 5v (1673)**

Mottetti:	Ave Maria	SS
	Ad Caelestis triumphum	SS
	Et quando de somno	SS
	Memoriam fecit	SS
	Tormenta non sunt	SS
	O Benedicte Iesu	SS
	Ego autem in Domino	AT
	Posuit signum	ATB
	In valle lacrymarum	SSB
	Gloriosum diem	SST
	Quem ad modum desiderat	SSB
Offertorii:	Inveni David	SATB
	Veritas mea	SATB

GENERAL INDEX OF NAMES AND WORKS

	Laetamini in Domino Mihi autem Salve Regina	*	*	SATB SSATB SSATB
Ad cantus	mot.	SS		Pr 51
Adiuva me Domine	"	SS		Pr 56
Alma	"	ATB		MS 73
Amavit eum Dominus	"	SS		Pr 40
Beatus N.	"	SS		Pr 120
Beati qui ambulant	mot.	SST		Pr 56
Cantate omnes	"	SSA		Pr 120
De Valle lacrimarum	"	S		Pr 54
Deus charitas est	"	SSS		Pr 40
Domine quinque talenta	"	SSS		Pr 50
Ecce mater pulchrae dilectionis	"	SSATB		MS 28
Ecce progreditur	mot.	S		Pr 53
Florete flores	"	SST		Pr 50
Iesu clemens	"	SSAT		Pr 51
In memoria aeterna	"	ATB		Pr 55
Iste Sanctus pro lege Dei	"	SST		Pr 49
Isti sunt viri	"	SSB		MS 118
Iubilate	"	SS		Pr 51
Lauda Ierusalem	ps.	SSAT		Pr 15
O dies	mot.	SS		Pr 57
O dolor	"	SSATB		MS 112
O felix	"	SST		Pr 13
O ignis	"	SATB		Pr 50
O Israel	"	SSAT		Pr 120
O pietosum	"	SSB		Pr 51
O Virgo quae nos protegit	"	SS		Pr 14
O vos omnes surgite	"	SSATB		MS 112
Regina coeli	"	SSB		Pr 59, MS 118
Repleatur os meum	"	SS		Pr 50
Vidi Angelum	"	SST		Pr 50
Venite o gentes	"	SSB		Pr 59
Virginis Deiparae	"	SSAT		Pr 59, MS 114

FRANCESCO da TARANTO

Pr 44 is not included in RISM:

<i>Carmina dulcisona</i> (1636)	(motets)	Pr 44
<i>Sancta et immaculata</i>	AT	Veni de libano

GENERAL INDEX OF NAMES AND WORKS

Hodie Sanctus	AT	Sancti, & iusti	SAT
Repleatur os meum	ATB	Impie crudelis	SAT
Gaudete in Domino	ATB	Puer meus	SAB
Aue gemma	ATB	O quam suavis	ATB
Aue Regina	ATB	Tantum ergo	ATB
Surge propera	ATB	O salutaris	ATB
Quae est ista	ATB	Noum sydus	AAT
Gaude Maria	ATB	Si quaeris	SAT
Dulcissime Iesu	ATB	O proles	SAT
Laetamini in	ATB	O sacrum	AAT
Super omnia	ATB	Sacris solennijs (sic)	SATB
Regina coeli	ATB	Ceduntur cladijs	SATB
Non vos	ATB	Iste confessor	SATB
Veniet dilectus	ATB	Tollite iugum meum	SATB
Euge serue	ATB	Salve Regina mater	SATB
Omnis gentes	ATB	Alma redemptoris mater	SATB
Iudica Domine	ATB	Ave Rex noster	SATB
Veni Domine	SAB	Vere languores nostros	SATB
Hodie Maria	AAT		

**FUSARIO Paolo**

Omnes gentes	mot.	ATB	Pr 14
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**GABUSSI (Gabuzio) Giulio Cesare**  
(Bologna, c.1555/Milano, 1611)

Chorus, in Rome, Forli', Milano; also active in Krakow.

Anima mea liquefacta est	mot.	SB	Pr 115
Beata Agata	"	STB	"
Consolamini	"	SB	"
Dic nobis Maria	"	SATB	"
Domine exaudi	"	SB	"
Exaltabo te Deus	"	SATB	"
Gaude et laetare Maria	"	SB	"
In convertendo	ps.	ST	"
Super flumina Babylonis	mot.	TB	"
Surge amica mea	"	SB	"
Vulnerasti cor meum	"	SB	"

GENERAL INDEX OF NAMES AND WORKS

**GALLERANO Leandro**

(Brescia, XVI, cent./Padova, c. 1630)

Minor conventional; organist in St. Francis, Brescia; since 1624 ch.mas. in St. Anthony, Padova.

Beatus vir	ps.	8v	MS 30
Confitebor	"	8v	MS 29
Magnificat	cant.	5v	MS 31

**GAMBERINI Michelangelo**

(Cagli?, XVII cent./?)

Ch.mas. in St. Venanzo, Fabriano.

**Motetti Concertati (1655)**

Pr 71

Psallite Domino	SS	Omnis gentes	SSB
Angelis suis	SB	Gaude Maria	SSS
Deus laudem meam	TT	Currite populi	SSA
Regnum mundi	SA	O quam metuendus	SMST
Valete deliciae	SS	Eia milites	SSS
Surgite cum gaudio	SS	Gaudens gaudebo	SSAB
Regina coeli	SS	Dominus illuminatio	SSAA
Salve Regina	SB	O sacramentum	SSAT
Florete flores	SST	Laudate Dominum	SATB
Cantate Domino	SSB	Estote fortes	SATB

**GESUALDO Carlo, principe di Venosa**

(Naples, c.1560/1613)

The 1617 Neapolitan edition of Libro V of madrigals (Pr.123) is an *unicum*; RISM mentions only the 1611 edition of G.G. Carlino.

**Madrigali a 5 v (1617)**

Pr 123

Gioite voi col canto	O voi troppo felici
S'io non miro non moro	Correte amanti a prova
Itene o miei sospiri	Asciugate i begli occhi
Dolcissima mia vita	Tu m'uccidi o crudele
O dolorosa gioia	Deh scoprite il bel seno
Qual fora donna	Poiche l'avida sete
Felicissimo sonno	Ma tu cagion di quella
Se vi duole il mio duolo	atroce
Occhi del mio cor vita	O tenebroso giorno
Languisce al fin chi da la vita	Se tu fuggi io non resto
Mercè grido piangendo	T'amo mia vita

I parte

II parte

GENERAL INDEX OF NAMES AND WORKS

**GHIZZOLO Giovanni**  
(Brescia, XVI cent./Novara, 1625)

Minor conventional; ch.mas. in the cathedrals of Ravenna, Padova and Novara.

*Messa salmi lettanie ... a 5/9v (1619)*

Pr 78

Messa Concertata a 9, o 5 v (MS 33)  
Domine ad adiuvandum  
Dixit Dominus  
Confitebor tibi  
Beatus vir

Laudate pueri  
Laudate Dominum  
Credidi propter  
Lauda Hierusalem  
Magnificat

Falsi bordoni, e Gloria Patri  
Litaniae B.V. Mariae  
Canzon detta la Grilla a 4

*Madrigali a 5v (1621)*

Pr 77

Come il gelo  
Non altrimente  
Ah' purtropo  
O crudel Amarilli  
Piouon da gli occhi  
Fassi dilluvio il pianto  
Langue al vostro languir  
Chi vuol hauer felice  
Comen in vago giardin  
Dove ape sussurando  
Così la virginella  
Arda pur sempre o mora

Prima parte  
Seconda parte  
Prima parte  
Seconda parte  
Prima parte  
Seconda parte  
  
Prima parte  
Seconda parte  
Terza parte

*Concertati*

Rido perche tu ridi  
Da si rapido strale  
Tal'hor Lidia ridendo  
Mira mira com'io son bella

Ardemo insieme bella Donna  
O Mirtillo Mirtillo  
Salirò sù le nubi  
Souente all'hor

*Salmi, messa conc. a 4v (1624)*

Pr 76

Domine ad adiuvandum (MS 119)  
Dixit Dominus (MS 119)  
Confitebor tibi Do.  
Beatus vir (MS 119)  
Laudate pueri  
Laudate Dominum (MS 119)  
Credidi propter

Nisi Dominus  
Lauda Hierusalem  
In Convertendo  
Magnificat (MS 119)  
Messa Concertata  
Falsi Bordoni

Laudate Dominum

ps.

ST

Pr 115

GENERAL INDEX OF NAMES AND WORKS

Magnificat	cant.	SSATB	MS 32
Quam pulchra	mot.	SATB	Pr 115

GIAMBERTI Giuseppe  
(Rome, c.1600/c. 1662)

Roman school; ch.mas. in Orvieto and Rome.

Laudate Dominum	ps.	ATB	Pr 58
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GIANSETTI Giovanni Battista  
(Rome, XVII cent.)

Ch.mas. of duke of Sermoneta, then in Rome.

Benignissime Iesu	mot.	SS	MS 34
Quare Domine faciem tuam	„	SSB	MS 35

GIOVANNONI Vincenzo

Active in Rome; in 1647 organist in S. Lorenzo in Damaso.

Agite o plantas	mot.	SAB	Pr 49
Amore Iesu langueo	„	SSATB	Pr 120
Spargite flores	„	SATB	Pr 59, MS III, 114

GRANDI Alessandro  
(Sicily? XVI cent./Bergamo, 1630)

Since 1597 ch.mas. at the Accademia della Morte, Ferrara; then in Venice and Bergamo.

Celesti Fiori (1625)		(motets)	Pr 73
Cupio dissolui	SS/TT	Quid miseri	STT/TTT
Qualis Hodie (dial.)	ST/TT	O Magnum Sacramentum	STB/TTB
Tu Pulchra es Maria	SS	Placens	SAT
(sopra il Madr. "Non sa che sia dolor")		Veniat dilectus meus	STTB/TTB

Cantilene

Quam Pulchra es	SS/TT	Letemini	STB/TTB
O Speciosa	SS/TT,B	Gaudeamus	SSBr

Salmi a 8 brevi (1629)

Domine ad adiuvandum	In exitu Israel
Dixit Dominus	Laetatus sum
Confitebor	Nisi Dominus
Beatus vir	Lauda Ierusalem
Laudate pueri	Credidi propter
Laudate Dominum	In Convertendo

GENERAL INDEX OF NAMES AND WORKS

Domine probasti  
De profundis clamavi  
Beati omnes  
Memento Domine

Magnificat  
Dixit Dominus Domino 10v  
Magnificat anima mea 10v

**GRAZIANI Bonifacio**  
(Marino, Rome, 1604-05/Rome, 1664)

Roman school; priest; ch.mas. in Rome. Pr 79, Pr 86, Pr 87 are unique copies of the respective editions.

***Il II libro de motetti (1652)***

Venite gentes	SS	Ad solemne coeli gaudium	SSB
Gaude Ierusalem	SS	Transeamus Pastores	SAB
Surrexit Christus	SS	Convertimini ad me	SSB
Gaudete omnes populi	SS	Frangere esurienti	ATB
Mille mille tormenta	SST	O quam mirabilis	SSST
Adeste turba celitum	SST	Quis mihi det	SSTB
Congregati sunt	SST	Mortales Adae filii	SSATB
Ave millies beata	SST	Ecce purpureis	SSATB
Annunciabo tremens	SSB	Tu es Deus	SSSATB
		O Quibus aeterni	SSSATB

***Psalmi vespertini (1652)***

Dixit Dominus		Laudate pueri Dominum
Confitebor		In exitu
Beatus vir		Magnificat

***Psalmi vespertini (1653)***

Dixit Dominus		Nisi Dominus
Confitebor		Lauda Ierusalem
Beatus vir		In convertendo
Laudate pueri Dominum		Credidi
Laudate Dominum		De profundis
Laetatus sum in his		Magnificat

***Motetti a 2, 3, e 5v (1656)***

Exulta	SS	Congregate sunt	SSB
Audite potentes	SS	Benignissime Iesu	SST
Gaudia felices	SS	Venite omnes gentes	SST
Ad dulces amores	SS	Ad cantus ad melos	SSA/B
O quanto gaudio	SA	O magne rerum conditor	AAT
Quam pulchri sunt	SST	Laudate celites	SSATB

GENERAL INDEX OF NAMES AND WORKS

*II III libro de motetti a voce sola (1658) S*

Pr 80

Venerat illa dies  
Vidi Luciferum  
Florete prata  
Iacebam in tenebris  
Quicumque amat te

Coeli Duces  
Quam dilecta  
Dominus illuminatio  
Regina coeli  
Ardens est cor meum

*II II libro de' motetti a voce sola (1662) S*

Pr 79

Germinate campi  
Exulta iubila  
Dilecte mi quid volo praeter te  
Haec est laeta, fausta dies  
Volate caelites  
Vos qui statis in hac vita

Erumpite flammae  
Gaude gaude exulta  
Diem festum celebrate  
Erumpe Mariam  
Rorate nubes  
Alma Redemptoris

*Litanie (1665)*

Pr 91

Litania  
Litania  
Litania  
Litania  
Litania

SSA Br  
SSATB  
SSATB  
SSAATTB  
SSAATTBB

*Motetti a 2, 3, 4, e 5v (1665)*

Pr 87

Amo Christum	SS
Plangite	SS
Quanta pericula	SS
Qualis est amatum gloria	SA
Exultate Deo	AA
Estote fortes in bello	BB
Transfige	SST

Peccavi	SAT
Dicite filiae Sion	SAT
Quando consolabor	SST
Surge Cythara	SSB
Surge veni	SSTB
O cor meum	SSATB
Fugite mortis umbrae	SSATB

*Antifone della B.V.M. (1665)*

Pr 92

Salve Regina  
Salve Regina  
Salve Regina  
Salve Regina  
Salve Regina  
Salve Regina  
Alma Redemptoris Mater  
Alma Redemptoris Mater  
Ave Regina caelorum  
Ave Regina caelorum

S solo, rip a 4  
SSA Br  
SSATB  
SSATB  
SS, rip a 4  
SS, rip a 4  
SSATB  
SS, rip a 4  
SSATB  
SS, rip a 4

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<b>Regina caeli</b>		<b>SSATB</b>	
<b>Regina caeli</b>		<b>SS, rip a 4</b>	
<b>Motetti a 2, e 3v (1667)</b>			<b>Pr 83</b>
Venite gentes	SS	Surge veni	SST
Surrexit Christus	SS	Mille mille tormenta	SST
Hic est Panis	SS	Adeste turba	SST
Omnes gentes	SS	Ave millies beata	SST
Domine ne in furore	SSB	Transeamus Pastores	SAB
Haec est vera fraternitas	SSB	Convertimini	SSB
<b>Sacri concerti (1668)</b>		(motets)	<b>Pr 94</b>
Iam dextras armate	SS	Stella Coeli	SST
Ad arma mortales	SS	Panis Angelicus	SSAT
O dulcis Amor Iesu	SS	Derelinquat impius	SSTB
Quo volitas	SS	Convolemus	SSAT
O faelix Anima	SA	O salutaris Hostia	SSATB
Usque quo Peccatores	SST	Surrexit Christus	SSATB
Recordare Domine	SST	Caelorum Principes	SSATB
Salvator mundi	ATB		
<b>Il V libro de' motetti a voce sola (1669) S</b>			<b>Pr 82</b>
Ad Matrem venite		Haeu, quia incolatus meus	
Sinite me		Audi Clementissime Domine	
Si quis diligit me		Dum sederet Beatus, vel Beata N.	
Multiplicatae sunt		O hylaris, et fausta dies	
Populos a peccatis avertens		Magnificate omnes	
<b>Il II libro delle messe (1674)</b>			<b>Pr 90</b>
Missa Cursorum a 4			
Missa Sancta Maria de Victoria concertata a 5			
Missa de S. Ioseph. Concertata a 5			
Missa Angelica concertata a 8			
Missa S. Teresia, piena a 8			
<b>Motetti a 2, 3, 4, e 5v (1676)</b>			<b>Pr 84</b>
Surge propera	SS	Quis dabit capiti meo	SST
Infaelix non vides	SA	O Beati qui tonatis	SSS
O admirabilem	AA	Ad Cantus redite	SSS/SST
Calicem salutaris	BB	O Angelorum Panis	SSS/SST
Amor Iesu dulcissime		SSAT	
Gaudete o Mortales		SSAT	

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O miracula, o Prodigia  
Laudemus eia cantibus

SSTB  
5v

*Musiche sagre e morali* (1678)

Pr 93

Oh che sempre mi scordi	S	Non ho voglia di penar più	SSA
Su lieto mio cuore	S	Siamo qui Suore fatali	dial. SST
Generoso pensiero	S	Ecco aperto l'Abisso	dial. SST
Mobil nave è nostra vita	ST	Presso quel sasso	dial. SSS
Gran tesoro de' Mortali	ST	Crudelissime spine I Parte	ATB
Amici Pastori	SA	Acutissimi chiodi II Parte	
Peccator dimmi perchè	SAT	Mal'accorto pensier	SSST
Germoglino Prima Parte	SAT		
Combattino Seconda Parte			
*	*	*	*
Hic est panis	mot.	SS	MS 36
Salve Regina	„	S	MS 37

**GROSSI Carlo**  
(Vicenza, XVII cent.)

Ch.mas. in Reggio Emilia, Vicenza and Mantova; also active in Innsbruck and Vienna.

*Moderne melodie a voce sola* (1676)

(motets)

Pr 72

Respxei in Mundum	S/T	Laeta dies	S/T
O tandem quiescite	S/T	Laetamini gentes	S/T
Quaero plagas	S/T	Quid miramini	A
Ad ripas fluminis	S/T	O quam gauderet	A
Quibus ehu laqueis	S/T	Gemmae purpure regales	A
Spera mortalis spera	S/T	Ad arma	S/T
Currite Pastores	S/T	Astra mala	S/T
O quam foelix	S/T	Salue Regina	S/T
En Panis	S/T	Salue Regina	A
Quis det oculis meis	S/T	Salue Regina	Br

**GUIDUCCI Girolamo**

*Letanie* (1677)

Pr 75

*Letania della Madonna*

SS

*Letania della Madonna*

ATB

"

SB

SATB

"

SST

SSATB

"

TTS

SATTB

"

SSB conc.

a 5: SSB, 2 v'l

SSB

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**INSANGUINE Giacomo (Monopoli)**  
(Monopoli, Bari, 1728/Naples, 1795)

Neapolitan School; studied at the Conservatorio of Sant'Onofrio (one of his teachers was the Maltese G. Abos); second master and after Cotumacci's death in 1785, first master at the same Cons.; organist and ch.mas in the cathedral of Naples.

Christus factus est	mot.	SSSB	MS 48A
Christus factus est	"	SSAA	MS 48B
Partimenti			MS 747

**JOMMELLI Niccolo'**  
(Aversa, Naples, 1714/Naples, 1774)

Neapolitan School; composer of operas, oratorios and sacred music.

Alleluia Emitte	grad.	SATB	MS 239
Veni Sancte Spiritus	seq.	SATB	MS 239

**LA GRECA Antonio (Fardiola)**  
(Palermo, 1631/1668)

Pr 113 is the only work mentioned by Mongitore and a unique copy.

<i>Armonia sacra</i> (1657)		(motets)	Pr 113
Laetantes venite	SS	O Crux mundo celebris	STB/SSB
Venite o gentes	SS	Surrexit Dominus	SSA
Cognoscam te Domine	SA	O sanctissime N.	SSB
O Admirabile Sacramentum	SS	Quae est ista. Dialogo	SATB
Iubilant caelites	SS	Iesu dulcis memoria	SATB
Hic est panis vivus	SS	Salve Regina	SATB
Ave Panis vitae	SSB	Sumite psalmum iucundum	SSATB
Festinate laetantes	SST	Decantabat sponsa Christi	SSATB
Quam dilecta Tabernacula	SAB	Lauda Sion salvatorem	
Exultate gaudete	SSB	SSATB, 2 vln a beneficio	
Iubilans coelum intonet	SSB	Exultate gaudete	vln secondo
O quam suavis es Domine	ATB		

**LEONARDA Isabella**  
(Novara, c.1620/c.1700)

Prioress in the monastery of St. Orsola, Novara.

<i>Motetti ... con le litanie</i> (1667)		Pr 114
Nive puer	S	S/T
Mestitiae angeres	A	Bonum est confiteri Domino SS/TT

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Silete terrae Incolae	SS/TT	Salve regina	T, vln
O fallaces mundi	AA	O dulce sonare	SAB, vln
Frustra gloriatis	SSB	Per stellas splendoris	SATB
O Maria quam dulcis, quam cara	A, vln	Valete Mundi gaudia Litanie, della B.V.M.	SATB
			SATB

LIMIDO Stefano

Active in Milan in 1608; in 1633 violinist in the Court Chapel of Madrid.

Heu me misera	mot.	3v	Pr 115
Si bona suscepimus	„	3v	„
Veni pater pauperum	„	3v	„

LORENZANI Paolo  
(Rome, 1640/1713)

Roman school; ch.mas. in Rome and Messina; also active in Paris.

Colpe mie venite a piangere	cantata	A	MS 40
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LUCINO Francesco  
(Caravaggio, Bergamo, XVI cent./1617)

Priest; composer, bass singer and vice-ch.mas. in the cathedral of Milan. Pr 115 is an anthology.

Concerti ... a 2, 3, e 4v (1612)	Pr 115
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LUMINARIA Carlo

Surgam et circumibo	SATB	MS 41
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MAMMINI Aloisio

Ch.mas. in the Cathedral of Crema in 1678.

Missam et psalmos (1678)	SATTB	Pr 97
Messa	Laudate pueri	
Domine ad adiuvandum	Laudate Dominum	
Dixit Dominus	In exitu	
Confitebor	Magnificat	
Beatus vir	Salve Regina	

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**MANGIAROTTI Federico**

Active in Albano, Rome.

Angeli Sancti	mot.	SATB	Pr 57
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**MARCHESI Berardo**

Native of Viadana.

Messe brevi conc. a 8v (1620)			Pr 99
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Miss Prima	Gaudeamus omnes	mot.
Miss Secunda	Te Deum laudamus	hymn
Miss Tertia		

**MARCIANI Giovanni**  
(Italy, XVII cent.)

Active in Rome as organist and ch.mas.

Non hà la bionda Aurora	madr.	3v	Pr 61
Omnes sitientes	mot.	S	Pr 54
Quanta fecisti Domine	"	S	Pr 53
Quasi oliva pullulans	"	ATB	Pr 55
Quasi stella	"	ATB	Pr 59, MS 117
Rose rose beate	madr.	3v	Pr 61

**MARGARINI Francesco**

Fra la schiera di belle	madr.	3v	Pr 61
Omnes in iubilo Laetantes	mot.	ATB	Pr 55
Surge Aquilo et veni	mot.	SSB	Pr 49
Tutta ridente e bella	madr.	3v	Pr 61

**MARINI (MARINO) Giuseppe (Gioseffo)**  
(Italy, XVI-XVII cent.)

Ch.mas. in Pordenone, Friuli, then in Gorizia.

Il II libro di Madrigali a 5v (1618)		Pr 100
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Quella Damma son io		Alma afflitta che fai
E che bel dono e questo		Era candida l'Alba I Parte
Ah dolente partita		Ond'io ch'al lume II Parte
O Mirtillo Mirtillo	I parte	E sospir altermando III Parte
E tu Mirtillo	II Parte	Occhi quella pietà (d'incerto)
Che se tu se'l cor mio	III Parte	O donna troppa cruda

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*Madrigali concertati*

Non sà che sia dolore  
Io moro ecco ch'io moro  
Io vorrei pur morir  
O com' è gran martire

O chiome erranti  
Altro da te non chieggio  
Sfogaua vn'alma accesa

dial.

**MASSENZIO Domenico**  
(Ronciglione, Viterbo, end of XVI cent./Rome, c. 1650)

Priest; ch.mas. in the Cappella Giulia, Vatican.

*Psalmi 4, 5v (1627)*

Pr 101

Dixit Dominus  
Confitebor  
Beatus vir  
Laudate pueri  
Laudate Dominum

Credidi propter quod  
Magnificat  
Magnificat, sine organo  
Iste Confessor

**MATARON Luigi (Aluigio (?), Sig. Luigi)**

Confitebor tibi Domine	ps.	4v:AB?	MS 119
Dulcis amor	mot.	SAT	MS 113
Gaudeamus omnes	"	4v:B?	MS 114
Lauda Ierusalem	ps.	4v: AB?	MS 119
Salve Regina	ant.	SAT	MS 113

**MAZZAFERRATA Giovanni Battista**  
(Pavia, XVII cent./Ferrara, 1691)

Ch.mas. in Vercelli and Ferrara.

*Cantate morali e spirituali (1680)*

Pr 102

Non mi lusingar più	SS	Oh Dio che veggio	AT
Fin a quando	SS	Bellezza mortale	AB
A che pensi mio core	SA	Spunta il giorno	SSB
Crudelissimi Chiodi	SA	Forsennata humanità	SSB
Chi trovato	SB	Vdite o voi	SAB
Al pentirsi o mio cor	SB	Ecco popolo mio	ATB
*	*	*	*
Laudate pueri	PS	SB	MS 46

**MAZZOCCHI Virgilio**  
(Civita Castellana, Italy, 1597/1646)

Roman school; ch.mas. in Rome.

<i>Sacri flores (1640)</i>	(motets)	Pr 103
Nos autem	BB	Veni sponsa Christi

SA

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Tu es gloria mea	AA	Ideo iure iurando	SS
Benedicte Dominum	SB	Ave verum	SSB
In nomine Iesu	SB	Adoramus te Christe	ATB
Iesum omnes agnoscite	SB	Qui me confessus	SSB
Beata Mater	ST	Gaudete in Domino	SSA
Spiritus Domini	SS	Ecce radix	SST
Sacerdotes Dei	AT	Omnes sancti	SSB
Salva nos Christe	AA	Quam dilecta	SSAT

*Psalmi Vespertini (1648)*

Vesperae Domini	
Dixit Dominus	8v
Confitebor	8v
Beatus vir	8v
Laudate pueri	8v
Laudate Dominum	5,6,9v
Magnificat	8v
Dixit Dominus	10v

*Pr 104, MS 45*

Vesperae de B. Maria et Sanctis	
Laudate pueri	10v
Laetatus sum	9v
Nisi Dominus	8v
Lauda Ierusalem	10v
In convertendo	10v
Credidi	8v
Magnificat	9v

\* \* \* \*

Adsunt dies	aria	SSATB	Pr 120
Che non miri i miei martiri	madr.	3v	Pr 61
Domine Domini	mot.	SSS	Pr 120
Domus mea	"	SST	Pr 59
Domus orationis	"	SSB	MS 118
Gaudete in Domine semper	"	SSA	MS 44
Hymnum novum	"	SATB	Pr 50
Nigra sum	"	SSBB	Pr 51
O Pretiosum	"	SSATB	MS 112
Salve Regina	"	SSATB	Pr 120
Sit gloria Domini	"	SS	Pr 120
Sospirate bellezze	madr.	3v	Pr 61
Surgite, currite	mot.	S	Pr 53
Veni columba mea	"	SB	Pr 50
Veni columba	"	SB	Pr 59

**MEDICI Lorenzo**  
(Soresina, Cremona, XVI cent./?)

Composer; canon in St. Peter's church, Cremona. Wrote three books of canzoni, one of masses (1619).

Litanie		8v	MS 57
Gaudens gaudebo	mot.	8v	MS 57

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MELANI Alessandro  
(Pistoia, 1639/Rome, 1703)

Active in France (1648-50); ch.mas. in Pistoia and Rome. Pr. 107 is a unique copy.

<i>Concerti spirituali</i> (1682)		(motets)	Pr 106
Salve Mater	SS	Alma redemptoris	SA
Spirate zeffiri	SS	Ad arma cor meum	SB
Ecce salus	SS	O felix anima	AB
Eia in arma	SS	Peccantem me quotidie	AB
Cantemus Domino	SS	Quid dormis	SSA
Iustus ut palma	SA	Date voces pueri	SST
Salve superum Regina	SS	Congregate caetum	SSB
Fallacicum sono	SA	Derelinquat impius	TAB
 Recolite memoria	 5v	"con rip. se piace"	
 Quae est ista	 5v	"con rip. se piace"	
 <i>Motetti a 1, 2, 3, e 5v</i> (1698)			Pr 107
Adoro te	ST	Domine Deus	STB
Peccantem me quotidie	AB	Silete tubae	ATB
Exurgat Deus	ST	Signum magnum	SSA
Laboravi in amaritudine	SA	In Celebritate tanta	SSATB
Locus iste à Deo	ATB	Tantum ergo	S,2vl

MERCADANTE Saverio  
(Altamura, Bari, 1795/Naples, 1870)

Mass		TTB	MS 42
Salve Regina	ant.	T	MS 43

MERCORELLIS Giovanni Francesco  
(Italy, XVII cent.)

Confitebor tibi Domine	ps.	SSATB	Pr 15
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MERULA Tarquinio  
(Cremona, 1590-95/1665)

King's organist in Warsaw; active in Bergamo, Venice and Cremona.

Conceptio tua	mot.	SAT	MS 113
Conceptio tua	„	4v : B?	MS 114

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**MERULO Claudio**  
(Correggio, Reggio Emilia, 1533/Parma, 1604)

**Organist and composer active in Venice and Parma. Pr 159 is the earliest printed work of the Mdina collection.**

## *Messe d'intavolatura d'organo, libro IV (1568)*

Pr 159

**Missae Apostolorum  
Missae in Dominicis diebus  
Missae virginis Marie**

**Patrem in Dominicis diebus  
Patrem Angelorum  
Patrem Cardinalium**

MEZZALANCIA Filippo

Native of Barbarano, same home town of de Silvestri.

Iste homo mot. TT Pr 59

**MONDONDONE Hieronymus de**  
**(see FERRARI Girolamo)**

**MONTEVERDI Claudio**  
(Cremona, 1567/Venice, 1643)

## *Madrigali Guerrieri et Amorosi (1638)*

Pr 109

Canti Guerrieri

Altri canti d'amor		SSATTB, 2 vl, 4 vle
Hor ch'el ciel e la terra	I parte	SSATTB, 2 vl
Così suol	II "	" "
Gira il nemico (con le altre cinque parti)		ATB
Se vittorie si belle		TT
Armato il cor		TT
Ogni amante è guerrier	I parte	TT
Io che nell'otio nacqui	II "	B
Ma per quel ampio	III "	T
Riedi		TTB
Ardo avvampo		SSAATTBB, 2 vl
Combattimento di Tancredi e Clorinda		TTS, 4 vle da brazzo, harpsichord

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Il Ballo. Movete al mio bel suon	I parte	SSATB, 2 vl
Ei l'armi cinse	II "	" "
Canti Amorosi		
Altri canti di Marte	I parte	SSATTB, 2 vl
Due begl'occhi	II parte	" "
Vago augelletto		SSATTB, 2 vl, vla
Mentre vaga Angioletta		TT
Ardo		TT
O sia tranquillo il mare		TT
Ninfa che scalza il piede	I parte	T
Qui deh meco	II "	TT
Dell'usate mie corde	III "	TTB
Dolcissimo uscignolo		S solo, chorus SSATB ("alla francese")
Chi vol haver felice		S solo, chorus SSATB
Non havea Febo ancora	I parte	TTB
Lamento della Ninfa "Amor"	II parte	STTB ("rappresentativo")
Si tra sdegno si	III "	TTB
Perchè t'en fuggi o Fillide		ATB
Non partir ritrosetta		AAB
Su, su pastorelli vezzosi		SSA
Il Ballo dell'ingrate		SSBS solo, chorus SSSA, 5 vle da brazzo, harps. chitarrone
("in genere rappresentativo")		

*Selva Morale et Spirituale* (1640)

Pr 111

O ciechi	(spir. madr.)	SSATB, 2 vl
Voi ch'ascoltate	(spir. madr.)	STTTB, 2 vl
E' questa vita un lampo (spir. madr.)		SSATB
Spontava il dì (canzonetta morale)		ATB
Chi vol che m'innamori	"	ATB, 2 vl
Messa a 4 da cappella		SATB
Gloria		SSATTBB, 2 vl, 4 vl da brazzo or trb
Crucifixus		ATTB
Et resurexit		SS/TT, 2 vl
Et iterum		AAB, 4 trb/vle da brazzo
Ab aeterno ordinata sum (mottetto)		B
Dixit primo		SSAATTBB, 2 vl, 4 vle/trb
Dixit secondo		idem
Confitebor primo		ATB solo, SSATB rip.
Confitebor secondo		STB, 2 vl
Confitebor terzo alla francese		S solo, SATB/4 vle, da brazzo

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Beatus primo	SSATTB, 2 vl, 3 vle da brazzo/3trb
Beatus secondo	SATTB
Laudate pueri primo	SSTTB, 2 vl
Laudate pueri secondo	SATTB
Laudate Dominum omnes gentes primo	SSTTB, 2 vl, chorus of 4v/4 vle or trb
Laudate Dominum secondo	SSAATTBB, 2 vl
Laudate Dominum terzo	SSAATTBB
Credidi a 8 voci da cappella	SATB, STTB
Memento a 8 voci da cappella	SATB, STTB
Sanctorum meritis primo	S, 2 vl
Sanctorum meritis secondo	T, 2 vl
Deus tuorum militum (Himnus unius Martiris)	T, 2 vl
Iste Confessor primo	T, 2 vl
Iste Confessor secondo	S, 2 vl
Deus tuorum militum	A(T)TB, 2 vl
Magnificat primo	2 choirs; SATB 2 vl, 4 vle/trb
Magnificat secondo a 4 voci da cappella	SAAB
Salve Regina con dentro un Ecco voce sola risposta d'ecco & due violini	TT, 2 vl
Salve Regina	SS/TT
Salve Regina	ABT/S
Jubilate	S
Laudate Dominum	S/T
Pianto della Madonna sopra il Lamento di Arianna	S
 <i>Messa a 4v et salmi (1650)</i>	 Pr 110
Messa a 4 voci da cappella	SmSAT
Dixit Dominus	2 choirs: SATB
Dixit	2 choirs: SATB, ATTB
Confitebor	S solo, 2 vl
Confitebor	ST, 2 vl
Beatus vir	SSmSATTB, 2 vl
Laudate pueri Dominum da cappella	SAATB
Laudate Dominum	B
Laetatus sum	SSTTB, 2 vl, 2 trb, fag.
Laetatus sum	SATTB
Nisi Dominus	STB, 2 vl
Nisi Dominus	SATTB ("a 6 voci")
Lauda Ierusalem	ATB

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<b>Lauda Ierusalem</b>	SAT	<b>SAT</b>	<b>SATTB 6v, 2 vI</b>
<b>Magnificat (del Sig. Francesco Cavalli)</b>			
<b>Laetaniae della B.V.</b>			<b>SATTB</b>
<b>Madrigali e canzonette (1651)</b>			<b>Pr 108</b>
Bel Pastor	ST	Quando dentro al tuo seno	TTB
Zefiro torna	TT	Non voglio amare	TTB
Se vittorie si belle	TT	Come dolce hoggi l'auretta	SSS
Armato il cor	TT	Alle danze, alle danze	TTB
Ardo ardo ardo	TT	Perchè se m'odiavi	TTB
O sia tranquillo il mare	TT	Si, si, ch'io v'amo	TTT
Alcun non mi consigli	ATB	Su su pastorelli vezzosi	TTB
Di far sempre gioire	ATB	O mio bene	TTB
*	*	*	*
<b>Ecce panis angelorum</b>		<b>SSTB</b>	<b>MS 47</b>
<b>MUSCARI Filippo (Sicily, XVII cent.)</b>			
Fida Sampogna mia	dial.	ATB	MS 51
Le rose ch'hai nel seno	madr.	T B	MS 53
Occhi stativi attenti	canzona	ATB	MS 54
Quae est ista	mot.	SSATB	MS 50
Quis mihi det	"	ATB	MS 49
Sdegnar nol posso no	aria	ATB	MS 52
<b>NANTERMI Orazio (Milan, 1550/?)</b>			
Organist and ch.mas. in St. Celsius, Milan.			
Exultate Deo	mot.	SATB	Pr 115
Tu gloria Ierusalem	"	SB	Pr 115
<b>NATALE (Natali) Pompeo (Ripatransone, Ascoli Piceno, early XVII cent./after 1681)</b>			
Priest; ch.mas. in Tivoli and Rome.			
In Convertendo	ps.	TTT	Pr 58
<b>ORISTAGNO Giulio (Trapani, c. 1543/Palermo, 1623)</b>			
Organist and composer; active in Palermo as ch.mas. at the Accademia degli Uniti and organist in the Cappella Palatina; composed two books of madrigals; Mongitore mentions Pr 116 (an			

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*unicum) and other compositions in the collection Infidi lumi Madrigali a 5 voci di diversi Autori Siciliani, G.B. Maringo, Palermo 1603.*

<b>Responsoria (1602)</b>	<b>4v</b>	<b>Pr 116</b>
<b>Responsoria in Nativitate</b>	<b>Te Deum</b>	<b>hymn</b>
<b>Responsoria in Epiphania</b>	<b>Benedictus</b>	<b>cant.</b>

**PAGANINI Ercole**  
**(Ferrara, 1770/Novara, 1825)**

*Studied in Naples, Cons. of Pieta' dei Turchini; wrote operas, sacred music; the "flotta" Oh portentum laetamur cari amici for 4v and instr. (1798).*

<b>Sinfonia (C)</b>	<b>MS 684</b>
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**PAGLIARDI Giovanni Maria**  
**(Genova, 1637/Florence, 1702)**

*Priest; ch.mas. and organist for the Medici in Florence.*

<b>Ad arma, ad bella</b>	<b>mot.</b>	<b>S</b>	<b>Pr 57</b>
<b>Beatus vir</b>	<b>ps,</b>	<b>SSS</b>	<b>Pr 58</b>
<b>Dulcedo cordis intima</b>	<b>mot.</b>	<b>S</b>	<b>Pr 54</b>
<b>Ecce sonuerunt</b>	<b>"</b>	<b>ATB</b>	<b>Pr 14</b>
<b>Iesu mi</b>	<b>"</b>	<b>SB</b>	<b>Pr 13</b>

**PALAZZOTTO TAGLIAVIA Giuseppe**  
**(Castelvetrano, Trapani, c.1585/?)**

*Born of a noble family; priest; wrote motets, masses and madrigals. Pr 118 is complete of all its parts; the only other existing copy (Naples, Oratorio dei Filippini) has Quinto and Bc missing.*

<b>Madrigali a cinque voci (1617)</b>		<b>Pr 117</b>
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<b>Io mi sento morir</b>		<b>Forse s'egli auerrà mai</b>	<b>II Parte</b>
<b>Mori mi dici</b>		<b>Mal graditi martiri</b>	
<b>Riede la primavera</b>	<b>I Parte</b>	<b>Oime m'ami, ò non m'ami?</b>	<b>I Parte</b>
<b>Deh s'hai pur cinto</b>	<b>II Parte</b>	<b>Tu però muto amante</b>	<b>II Parte</b>
<b>Cor mio deh non languire</b>		<b>Andianne à premer latte</b>	
<b>Piange Madonna</b>		<b>Dopo gli amari pianti</b>	<b>I Parte</b>
<b>Troppò ben può</b>	<b>I Parte</b>	<b>Per che piangi cor mio</b>	<b>II Parte</b>
<b>Ma poi sì dolce</b>	<b>II Parte</b>	<b>O dolcezza d'Amore</b>	<b>III Parte</b>
<b>Voi mi negate aita</b>		<b>Poi dissi Anima mia</b>	<b>IV Parte</b>
<b>Ch'io mora oime</b>	<b>I Parte</b>		

<b>Sacre Canzoni (1631)</b>	<b>(motets)</b>	<b>Pr 118</b>
<b>Sanctissime coelorum Imperatrix SB</b>		<b>SB</b>

GENERAL INDEX OF NAMES AND WORKS

Veni Domine	AT	Senex puerum	SATB
Ascendens Christus	BrBr	Nolite me considerare	SATB
Ego dormiui	ATB	O Crux venerabilis	SATB
O admirabile commercium	ATB	Facta est cum Angelo	
Protector noster	SSB	multitudo coelestis	5v
O Beatum virum	ATB	Domine praevenisti eum	5v
Ne timeas Maria	AABr	Magi videntes stellam	5v
Tu es Deus meus	TTB	Decantabat populus laudem	5v
Amo Christum	TTB	Vidi speciosam sicut columbam	5v
Foelix Thomas	ATB	Magnificat anima mea Dominum	5v
Spiritus Domini	AATB		

PASSARINI (PASSERINI) Francesco  
(Bologna, 1636/1694)

Minor conventional; organist in Ferrara, Correggio and Bologna; ch.mas. in Ravenna and Bologna.

Compieta concertata (1672)		(SATB Quin.)	Pr 119
Confitebor	S solo	Cum inuocarem	5v
Iube Domine	5v	In te Domine	5v
Deus in audiutorium	5v	Qui habitat	5v
Ecce nunc	5v	Tu autem	5v
Te lucis	5v	Nunc dimitis	5v

PITONI Giuseppe Ottavio  
(Rieti, 1657/Rome, 1743)

Roman school; ch.mas. in various churches in Rome.

Beatus vir qui non abiit	mot.	SAT	MS 55
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PLANELLI Antonio  
(Bitonto, Bari, 1747/Naples, 1803)

Literary man; studied the opera in its different aspects; he was a knight of Malta.

Dell'Opera in Musica, Naples, Donato Campo, 1772

POGGIOLI Antonio  
(Rome, c.1580/1673)

Editor of many collections of motets, madrigals and works by single authors, published in Rome.  
In this catalogue:

Litaniae (1626) by G.F. Anerio	Pr 2
Sacrae Cantiones (1638) by A. Cifra	Pr 121
Scelta di motetti (1647). Anthology	Pr 120
Psalmi quaternis vocibus (1660) by F. Foggia	Pr 66

GENERAL INDEX OF NAMES AND WORKS

**POLIDORI Ortensio**  
(Camerino, Macerata, end of XVI cent./after 1654)

Minor conventional; ch.mas. at Camerino, Fermo, Pesaro, Chieti.

*Salmi concertati a quattro voci* (1654)

Pr 122

Dixit Dominus	In exitu
Confitebor tibi Domine	Laetatus sum in his
Beatus vir	Nisi Dominus
Laudate pueri Dominum	Lauda Ierusalem
Laudate Dominum omnes gentes	Magnificat

**RADESCA Enrico**  
(Foggia, XVI cent./Turin, 1625)

Organist and ch.mas. in the cathedral of Turin; from 1610 in service of the Savoia family.

Consolamini Taurinenses	8v	MS 57
Messa	8v	MS 57
Gaudete omnes in Domino	8v	MS 57
Ave Sanctissima Maria	8v	MS 57

**RIGATTI (RIGATI) Giovanni Antonio**  
(Venice, c.1615/1649)

Priest; ch.mas. in Udine and Venice.

Confitebor	ps.	SSATTB	MS 58A
Confitebor	ps.	AAB	MS 58B
Salve Regina	ant.	SSATTB	MS 59

**RINALDI Andrea**  
(Sicily, XVII cent.)

Priest; ch.mas. in the cathedral of Siracusa; also in Malta between 1628 and 1632. Pr 124 is an *unicum*.

*Il Primo Libro de motetti* (1634)

Pr 124

Ecce ego mitto vos	SB	O populi fideles	SS/TT
Isti sunt triumphatores	AB	Iuravit Dominus	BB
O dulcis Amor Iesu	AT	Quem ad modum desiderat	AT
O quam tu pulchra es	SS/TT	Domine in te speravi	SAB
O bone Iesu	Sms	Iubilat omnis terra	SAT
Iste Sanctus	AT	Non turbetur cor vestrum	SSB
Quibus te laudibus	SS/TT	Christus Iesus	SAT
Beata es Virgo	AA	Accipit Iesus	SSA

GENERAL INDEX OF NAMES AND WORKS

Fasciculus Myrrhae Saule, Saule Istorum est enim	ATB SAT SATB	O pretiosum Gaudemus omnes Alma Redemptoris Mater	SSAT SATB SATB
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RISPOLI Salvatore  
(Naples, c.1736-45/1812)

Pupil, then teacher of compositions at the Conservatorio of Sant'Onofrio, Naples. Wrote operas and sacred music.

Christus	resp.	SS	MS 238
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ROBLETTI Giovanni Battista  
(Rome, XVII cent.)

Musical editor and publisher active in Rome, Tivoli and Rieti. Pr 156 is an anthology and an *unicum*.

Litaniae B. Virginis (1626)	Pr 156
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Litaniae, 4v	Raphaelis RONTANI
Litaniae, 5v	Felicis ANERIJ
Litaniae, 6v	Jacobi BENINCASAE
Litaniae, 8v	Joannis TROIANI

ROGNONI (ROGNONE) Francesco  
(Italy, XVI-XVII cent.)

Violinist; ch.mas. in Milan.

Tribularer	mot.	SB	Pr 115
Veni Domine	"	lv	"

ROGNONI (ROGNONE) Giovanni Domenico  
(Italy, XVI-XVII cent.)

Priest; brother of Francesco; organist and ch.mas. in Milan.

Anima cessa iam peccare	mot.	SATB	Pr 115
Deus misereatur nostri	"	AB	"
Domine in tua misericordia	"	SA	"
Exurgat Deus	"	ST	"
Gaudent in coelis	"	SATB	"
O quam speciosa	"	SST	"

RONTANI Raffaello  
(Florence, XVI cent./Rome, 1622)

Litania	BBBB	Pr 156
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GENERAL INDEX OF NAMES AND WORKS

**ROVETTA Giovanni**  
(Venice, c1596/1668)

Disciple of Monteverdi, succeeded him as ch.mas. in St. Mark, Venice.

**Madrigali concertati (1629)**

Taccia il Cielo e la terra	6v, 2vl	Oue ch'io vada	S/T,B
Chi vuol haver felice e lieto 'l Core	SS	Si mi dicesti	TTB
Io mi sento morir	SS	Pur al fin di mia fè	canz. TTB, con Rit. a 2 vl
Vccidetemi pur	SB	Vdite amanti	SATB
Ardi contento e taci	TB	Credetel voi	SATB
Stanco di lagrimar	TT	Anime Pellegrine	SATB
Oime chi mi ferisce	TT	Giouinetta fastosa	canz. SATB, 2 vl
E partito il mio bene	TT	Viuo in foco Amoroso	SS,2 vl
O rubella d'amor	TT	La gelosia Placata (Rattenete le destre)	dial, ST, Choro TTT, 2 vl
Portate onde Corenti	TT	O Fortunati Amanti	cantata S, vl
Quel neo ch'appar nel viso	TT	La bella Erminia	ottave T
Piangea donna crudele	ATB		
Quella fede leal	ATB		
Quante volte giurai	ATB		

**Messa, e salmi conc. (1639)**

Kirie	5v	Credidi	5v
Gloria	6v	Memento	6v
Credo	7v	Dixit secondo	7v
Dixit primo	7v	Laudate pueri II	6v
Confitebor	7v	Laetatus sum	6v
Beatus	8v	Nisi Dominus	5v
Laudate pueri. I	6v	Lauda Ierusalem	6v
Laudate Dominum	6v	Magnificat	8v

**Madrigali concertati (1640)**

Voi partite crudele	SS	La rosa (ottave)	ATB
O quante volte	SS	Che cosa è amor	aria STB
Sovra il caro stellato	TT	Tutto lieto cantai	5v
Hor lieto rido e canto	TB	Venga dal ciel	5v, 2vl
Ah mio bene	TB	A che bramar	6v, 2vl
Lacrimosa beltà	ATB	Io torno amati lumi	8v, 2vl
La Giouane bellissima	STB	Spieghi i contenti suoi	cantata SSTB

**Salmi a 3 e 4v (1642)**

Dixit I	SATB, 2 vl	Beatus vir	STB, 2vl
Confitebor	ATB, 2vl	Laudate pueri I	ATTB, 2 vl

GENERAL INDEX OF NAMES AND WORKS

Laudate pueri II	ST	Nisi Dominus	TTBB, 2 v
Laudate Dominum	SATB, 2 v	Lauda Ierusalem	TTB, 2 v
Laudate Dominum	A	Magnificat	SATB, 2 v
Dixit II	SAT, 2 v	Kyrie, Gloria, Credo	STB, 2 v
Laetatus sum	STB, 2 v		
<i>Salmi a 8v (1644)</i>		Pr 127	
Dixit I	SATB, 2v	Lauda anima mea Dominum	
Confitebor	ATB, 2v	Laudate Dominum quoniam bonus	
Beatus vir	STB, 2v	Credidi propter	
Laudate pueri		In convertendo Dominus	
Laudate Dominum omnes		Domine probasti	
In exitu		De profundis clamavi	
Laetatus sum		Memento	
Nisi Dominus		Beati omnes	
Lauda Ierusalem		Magnificat anima mea Dominum	
<i>Madrigali conc. a 2, 3, e 4v (1645)</i>		Pr 130	
S'avien ch'n piaggia aprica	SB	Vedi il lampo	STB
Con quel vago augellin	SB	Mio ben	ATB
Quall'hor Florinda	SB	Spiritelli incostanti	ATB
Vaga e cruda, e costei	TB	Son fatto tempio della	
Prodiga ove non dei	SS	Dea d'amore	ATB
Ardi tu Eurilla	SS	O mie fatali stelle	ATB
Quanto di me	SS	Sono in bellezza	TTB
Soavissime rose	SA	Questa riva	canz, ATB
Eran le vostre lagrime	TT	Tirsi, e choro di Ninfe	TAB
Sdegnato amor	TT	D'uscir da crudo impaccio	SATB
Dorme colà	STB	O quanto lieto io torno	TTAB
Se vuoi pur	STB		
<i>Motetti (1650)</i>		Pr 128	
Ad te leuaui	SS	Fundamenta eius	SB
Iniquos odio	SS	Ave Regina Coelorum	SB
Salue regina	SA	Cantate	ATB
Puer natus	AA	O Domine Deus	ATB
Regina Coeli	AA	Quam, quam dilecta	ATB
Accurrite	AT	Quare fremuerunt	ATB
Triumphis	AT	Viuit Dominus	TTB
Alma Redemptoris	AT	Domine Dominus noster	TTB
Salve, o Augustissimum	TT	Cantemus omnes	TTB
Adeste populi	TT	Magnus Dominus	4v pari
Exultate Deo	BS	Afferte Domino	SATB
	*	*	
Salve Regina	ant	A	MS 60

GENERAL INDEX OF NAMES AND WORKS

**RUBINO Bonaventura**  
(Montecchio, Bergamo, XVII cent)

Minor conventional; ch.mas. in the cathedral of Palermo from 1643 until later than 1665. Pr 132, 133 are unique copies.

**Messa e salmi a 8v (1651)**

Pr 134

Messa	Lauda Ierusalem
Domine ad adiuvandum	Credidi
Dixit Dominus	In Convertendo
Confitebor tibi	De profundis
Beatus vir	Beati omnes
Laudate pueri	Confitebor angelorum
Laudate Dominum	Memento
In exitu	Domine probasti me
Laetatus sum	Magnificat
Nisi Dominus	

**II II libro de Mottetti (1653)**

Pr 133

Gaude laetare	SS	Salve mellitissima	ATB
Ad victorias	SS	Venite gentes	ATB
O quam bonum	SS	Omnis gentes	ATB
Quam pulchra	SS	O Iesu verus amor	ATB
O bone Iesu	SS	Paratum cor meum	SAT
Aspice Domine	AS	Veni sponsa Christi	SSB
Narrate	SB	O benignissime Iesu	SSB
Exurge	AB	Quid ploras	SSB
Plaudite manibus	AT	Alleluia	SST
Salve Virgo Gloriosa	AT	Iubilemus	SATB
Iesu Rex potentissime	AT	Surgamus omnes	SATB
		Venite gentes	SATTB
		Surge propera	SSATB
		Cantemus Domino	SSATB
		Messa de morti	conc. SSATB

**Salmi varii variamente conc. (1655)**

Pr 132

Domine I	6v e 2 vl
Domine II	SS/TT, B, rip e vl a ben.
Domine III	5.6.7.8.v, vl a ben.
Dixit I	6v, 2vl conc. rip a ben.
Dixit II	6v, vl conc. rip a ben.
Dixit III	5.6.7.8.v, vl a ben.
Confitebor I	SS/TT, B, 2 vl conc.
Confitebor II	SSS/TTT
Confitebor III	5.6.7.8.v, vl a ben.

GENERAL INDEX OF NAMES AND WORKS

Beatus vir I	SS/TT, B
Beatus vir II	6v, vl e rip a ben.
Laudate pueri I	SS/TT, B
Laudate pueri II	SAB, 2 vl conc.
Laudate pueri III	5.6.7.8.v, vl a ben.
Laudate Dominum	ATB
Laetatus I	8v corrente
Laetatus II	4.5.6.v, vl e rip a ben.
Nisi Dominus I	ATB
Nisi Dominus II	5.6.7.8.v, vl a ben.
Lauda Ierusalem I	4.5.v
Lauda Ierusalem II	5v, 2 vl conc.
Magnificat I	6v, 2 vl conc., rip a ben.
Magnificat II	5.6.7.8.v, vl a ben.

*Salmi davidici conc. a 3, 4v (1658)*

Pr 135

Domine I	SSB, A a ben. conc.
Domine II	SATB
Dixit I	SSB, A a ben. conc.
Dixit II	SATB
Confitebor I	SS/TT, B
Confitebor II	SATB
Beatus vir I	SST
Beatus vir II	SATB
Laudate pueri I	SAT/ATB
Laudate pueri II	SATB
Laudate Dominum I	SSB, A a ben. conc.
Laudate Dominum II	SATB
In exitu	SATB
Laetatus I	SAT/ATB
Laetatus II	SATB
Nisi Dominus I	SAB
Nisi Dominus II	SATB
Lauda Ierusalem I	SSB
Lauda Ierusalem II	SATB
Magnificat I	SAT/ATB
Magnificat II	SATB

SABBATINI Galeazzo  
(Pesaro c.1595/1662)

Priest; ch.mas. in the cathedral of Pesaro.

*Il libro de madrigali conc. a 2,3,4v (1627)*

Pr 138

O begl'occhi	SS/TT	Fulmina de la bocca
Parti dice	SS/TT	Amatem ben mio

SS/TT

SS/TT

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Ardon con pien ardore	SS/TT	Riede la primauera	STB
Mio cor tu ami	TT/SS	Eran ninfe e pastori	SSA
Ahi tu piangi	SS/TT	Mentre io mirava	SST
Oimè sarà pur vero	AT	Donna io vorrei	SSB/TTB
Io son pur sì vezzosa	S/T,B	Ahi rigide rose	ATB
Dunque credete	S/T,B		
Porta in Dito	SSB	Ch'io non v'ami	STTB
Caro vezzo d'amor	SSB	S'io miro il mio bel sol	SSAB

*Madrigali conc. a 5v (1627)* Pr 158

Taci lingua	SATTB	Non parto	SATTB
Combattean dolcemente	SATTB	Quel empia man	SATTB
La bella man	SATTB	Chi dice amor tiranno	SSATB
De la viola	SSATB	Io amo	SSATB
Ch'io non v'ami	SATTB	O felice quel giorno	SSATB
Ferma crudele	SATTB		
Dolce e amata Clori	SAT, 2 vl, e Basso di vla, o Chitarrone, e Rosignolo di Creta se piace		
Dolorosi sospiri		STB con Istromenti, e senza	
Vezzosetta pastorella		SS/TT con Istromenti	
Vita, e morte	canz.	SA, con Istromenti	
Arsi	canz.	2v con Istromenti, e senza	
Pastorelle	canz.	SAT, 2 vl, e Basso	

*Madrigali conc. a 2, 3, 4, 5v (1630)* Pr 137

O come dolcemente	SS/TT	Filli mi diede	SATB
O che tanto piagarmi	SS/TT	Clori mia bella	SATB
Udite o selve	SB	Di Corallo	STTB
Mira quel pesce	SA	Luci amorose	SATTB
Ch'io ti lasci	SB	Chiome crespe	SS, 2vl, vla
Una picciola arsura	SB	Segua i piacer	TT, 2vl, vla
Non credete	SAT	Io vò cercando	SA, 2vl, vla
Dite ch'io canti	SSB	Dormi	SB, vl, vla
E sì grave	ATT	O sospir	SB, vl, vla
Luci amate	TTB	Torna	STB, con inst.
Non sia ver	TTB	Amar	SAB, con inst.
Son Rose	SSTB	E morto Amor	SAB, con inst.

SABBATINI Pietro Paolo  
(Rome, c. 1600/after 1657)

Chorus. in Roman churches.

*Psalmi Magnificat ... 8v (1630)*

Pr 136

Dixit Dominus

Confitebor

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<b>Beatus vir</b>	<b>Salve Regina</b>
<b>Laudate pueri</b>	<b>Alma Redemptoris</b>
<b>Laudate Dominum</b>	<b>Ave Regina Caelorum</b>
<b>Magnificat</b>	<b>Regina Coeli</b>
<b>Litaniae B. Mariae Virginis</b>	

**SABBATINI (no Christian name on MS)**

<b>Letanie</b>	<b>SS(A)TTB</b>	<b>MS 64</b>
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**SABINO** Francesco  
(Italy, XVII cent.)

Active in Naples as music teacher.

<b>Ave Virgo Gloriosa</b>	<b>mot.</b>	<b>SAT</b>	<b>MS 62</b>
<b>Franciscus Christi pauper</b>		<b>SAT</b>	<b>MS 61</b>

**SABINO** Giovanni Maria  
(Turi, Bari, late XVI cent./Naples, 1649)

Brother of Francesco; priest; organist and ch.mas. in Naples.

<b>O quam speciosa</b>	<b>mot.</b>	<b>SAB</b>	<b>MS 63</b>
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**SALVATORE** Giovanni  
(Castelvenere, Benevento, c.1610/Naples, c. 1688)

Active in Naples as organist and teacher in the Conservatories.

<b>Beati omnes</b>	<b>ps.</b>	<b>SSATB</b>	<b>Pr 15</b>
<b>Nisi Dominus</b>	<b>ps.</b>	<b>SSATB</b>	<b>Pr 15</b>

**SANTUCCI** Giovanni Battista

<b>Col fior de fiori in mano</b>	<b>madr.</b>	<b>3v</b>	<b>Pr 61</b>
<b>Voi che del mio morir sete sovente</b>	<b>madr.</b>	<b>3v</b>	<b>Pr 61</b>

**SANTUCCI** Girolamo

Active in the first half of the XVII cent. as ch.mas. in Carpi and Rome.

<b>Exultate iusti in Domino</b>	<b>mot.</b>	<b>ATB</b>	<b>Pr 49</b>
<b>Fu pompa amata, e cara</b>	<b>madr.</b>	<b>3v</b>	<b>Pr 61</b>
<b>Questi languidi fiori</b>	<b>madr.</b>	<b>3v</b>	<b>Pr 61</b>

**SAVETTA** Antonio  
(Lodi, Milano, late XVI cent./after 1641)

Priest; ch.mas. in the cathedral of Lodi. Pr 139 is an unicum.

<b>Magnificat per omnes tonos</b>	<b>7v (1621)</b>	<b>Pr 139</b>
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**SAVIONI Mario**  
(Rome, 1608/1685)

Priest; Roman school; singer then ch.mas. in Rome.

Canite Populi	mot.	S	Pr 54
Congregantes Philisthaei	"	S	Pr 53
Dixerunt impii	"	ATB	Pr 55
Donna io vorrei dir molto	madr.	3v	Pr 61
Fuge mundum	mot.	ATB	Pr 14
Laetatus	ps.	SSA	Pr 58
Languisce al fin chi dalla vita parte	madr.	3v	Pr 61
O benignissime	mot.	S	Pr 57

**SERRACCI Bartolomeo**

Credidi	ps.	ATB	Pr 58
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**SCORPIONE Domenico**  
(Rossano Calabro, XVII cent./?)

Minor conventional; active as ch.mas. in Bologna, Rome, Naples, Messina; since 1703 in Assisi.

<b>Motetti (1675)</b>			Pr 140
Quid admiramini?	SS	Ne putetis mortales	SST
Deliciae poli	SS	O nimia hominum	SSB
Salve Regina	SS	Consurgite	4v
Ad pugnam	SS	Messa	5v

**SILVESTRI Florido de**  
(Barbarano, Brescia, c.1600/Rome, c. 1672)

Priest; bass singer, composer and editor of many collections of vocal compositions by contemporary authors.

In this catalogue: Pr 59, 49, 60, 50, 51, 61, 56, 55, 53, 58, 54, 57. Pr 50 is an *unicum*.

**Has Sacras Cantiones, Pars prima (1651)** Pr 50

Repleatur os meum	SS	F. FOGGIA
Cantate Domino	SS	S. DURANTE
Benedicam Dominum	SB	S. DURANTE
Veni Columba mea	SB	V. MAZZOCCHI
Audite sancti	SSB	G. CARISSIMI
Florete flores	SST	F. FOGGIA
Insurrexerunt	ATB	G. CARISSIMI
Quam bonus panis	SSB	O. BENEVOLI
Si qua est consolatio	SSB	F. CARISSIMI
Domine quinque talenta	SSS	F. FOGGIA

GENERAL INDEX OF NAMES AND WORKS

<i>Repleta est malis</i>	ATB	ARGENTINI
<i>Venite o gentes</i>	SST	F. FOGGIA
<i>Hymnum novum</i>	SATB	V. MAZZOCCHI
<i>Intenderunt arcum</i>	SATB	C. CECCHELLI
<i>O ignis</i>	SATB	F. FOGGIA
<i>Anima nostra</i>	SATB	D. FLORIDO

The above anthologies contain the following compositions by Silvestri himself:

<i>Agrediamur iter vitae</i>	mot.	B	Pr 53
<i>Anima nostra quare</i>	"	SATB	Pr 49
<i>Eripe me</i>	"	BB	Pr 59
<i>Insurrexerunt</i>	"	SATB	Pr 57
<i>Iubilemus in templo</i>	"	ATB	Pr 55
<i>Non superabit flamma</i>	"	S	Pr 54
<i>Selua son, ma de fiori</i>	madr.	3v	Pr 61
<i>Salve Virgo</i>	aria	SATB	Pr 56

SOPRANO

<i>Somne laborum dulce lenimen</i>	SS/SA	MS 65
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**STAMEGNA (STAMIGNA) Nicolò**  
(Spello, Perugia, c. 1615/Loreto, 1685)

Priest; ch.mas. in Spoleto and Rome.

<i>Sacrorum Concentuum</i> (1670)		(motets)	Pr 141
<i>Prudentissima Virgo</i>	SS	<i>O quam glorio</i> sa	SS
<i>Diligam te Domine</i>	SS	<i>Hodie Beatus Philippus</i>	SB
<i>Laeta dies</i>	SS	<i>Iubilate</i>	SSB
<i>Iste Sanctus</i>	ST	<i>Cum in aestasim Beatus N.</i>	ATB
<i>Incolatus meus</i>	SS	<i>Laeta iucunda</i>	SSAB
*	*	*	*
<i>Ave Sanctissimum</i>	mot.	SB	Pr 14
<i>Bonum mihi</i>	"	ATB	Pr 13
<i>Dixit</i>	ps.	SAT	Pr 58
<i>Et cur non</i>	mot.	S	Pr 57
<i>O charitas</i>	"	SB	Pr 13

**STEFFANI Agostino**  
(Castelfranco Veneto, Treviso, 1654/Frankfurt, 1728)

Composer and diplomat. Active in Germany and Italy.

<i>Psalmodia vespertina</i> 8v (1674)	Pr 142
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<i>Dixit Dominus</i>	Confitebor
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GENERAL INDEX OF NAMES AND WORKS

Beatus vir  
 Laudate pueri  
 In exitu  
 Credidi  
 In convertendo  
 Domine probasti me

Laudate Dominum omnes gentes  
 Memento Domine David  
 Laetatus sum  
 Nisi Dominus  
 Lauda Ierusalem  
 Magnificat

TARDITI Orazio  
 (Rome, 1602/Forlì, 1677)

Organist and ch.mas. in various Italian towns: Volterra, Forlì, Jesi, Faenza.

*Messa e salmi conc. a 4v (1640)*

Pr 145

Messa  
 Dixit  
 Beatus vir  
 Laudate pueri  
 Laetatus sum  
 Nisi Dominus

Lauda Hierusalem  
 Credidi propter  
 De profundis  
 Beati omnes  
 Magnificat

*Concerto il XVIII (1641)*

Salve immaculata Maria	ST
Ad Perennis fontem	ST
O Anima mea	ST in dial
Benedictus Dominus	ST
Salve Regina	ST
Iesu Salus	SS
O Iesu bone	SA
Iste Confessor	Hinno
Vna est	AT
Ego ex ore Altissimi	STB
	SAB

(motets and psalms) Pr 146

Ave Maris Stella	Hinno	STB
Adorate Sacramentum	SAB,	2 vI
Plaudat mundus	SAB,	2 vI
Dulce nomen		SSAB
Laudate pueri Dominum	ATB,	2 vI
Lauda Gierusalem (sic)	SSB,	2 vI
Dixit Dominus		SATTB
Littanie		SATTB
Cum invocarem		SATTB

*Salmi a 8v (1649)*

Pr 147

Domine ad adiuvandum  
 Dixit Dominus  
 Dixit Dominus Dom. meo  
 Confitebor  
 Beatus vir  
 Laudate pueri  
 Laudate Dominum  
 In exitu  
 Laetatus

Nisi Dominus  
 Lauda Hierusalem  
 Credidi  
 Memento  
 In Convertendo  
 Domine probasti. Tu cognovisti  
 Magnificat  
 Dixit Dominus

*Concerto (1650)*

Domine ad adiuvandum S, instr.

(motets and psalms) Pr 148

Domine ad adiuvandum S, instr.

GENERAL INDEX OF NAMES AND WORKS

<i>Exultate celestes</i>	S, instr.	<i>Laudate pueri</i>	S, instr.
<i>Ego sum panis</i>	S, "	<i>Iesu care</i>	SS, "
<i>Deus tuorum militum</i>	S, "	<i>Iste Confessor</i>	SS, "
<i>Ave maris stella</i>	S, "	<i>Iubilate Deo</i>	AB
<i>Salve Regina</i>	S, "	<i>Obaudite vocem laudis</i>	AB
<i>Pange lingua</i>	S, "	<i>Non vos me elegistis</i>	SA
<i>Confitebor tibi Dom.</i>	S, "	<i>Exultate iusti</i>	ST
<i>Beatus vir qui timet</i>	S, instr.	<i>Nisi Dominus</i>	ST
		<i>SSB, Instr.</i>	
		<i>SSB, "</i>	
		<i>ATB, "</i>	
		<i>ATT, "</i>	
		<i>SAB</i>	

*Concerto il XXXIII (1652)* Pr 143

<i>Plaudant manibus</i>	SA	<i>Dixit Dominus</i>	SATB
<i>Media nocte</i>	SAB	<i>Laudate pueri</i>	S, 2 vi
<i>Per rigido montes</i>	SAT	<i>Credidi</i>	SAB
<i>Messa conc.</i>	SATB	<i>Magnificat</i>	SATB
*	*	*	*
<i>Date Nomini</i>	mot.	<i>SATB</i>	MS 111

TARDITI Paolo  
(Rome, late XVI/?)

Ch.mas. in Roman churches.

*Psalmi Magnificat ... 8v (1620)* Pr 144

<i>Dixit Dominus</i>	<i>Laudate pueri</i>
<i>Confitebor</i>	<i>Laudate Dominum omnes gentes</i>
<i>Beatus vir</i>	<i>Magnificat</i>

Salmi a 8 conc. con istrumenti

<i>Dixit Dominus</i>	<i>Nisi Dominus</i>
<i>Confitebor</i>	<i>Lauda Hyerusalem</i>
<i>Beatus vir</i>	<i>Magnificat</i>
<i>Laudate pueri</i>	<i>Alma redemptoris</i>
<i>Credidi</i>	<i>Ave Regina</i>
<i>In convertendo</i>	<i>Regina Coeli</i>
<i>Laetatus sum</i>	<i>Salve Regina</i>

\* \* \* \*

*Venite omnes gentes* Pr 49

mot. SATB

GENERAL INDEX OF NAMES AND WORKS

**TENAGLIA Francesco Antonio**  
(Florence, early XVII cent./Rome?, after 1661)

Active in Rome as cembalo and lute player, composer.

Sempre a te parla la morte S MS 67

**TONNANI Alessandro**  
(Modena, XVII cent.)

Active in Rome; ch.mas. in Tivoli and Sulmona.

*Il libro de' mottetti* (1666) Pr 149

Fugite mortales	ATB	Salve Regina	SSB
O Sacramentum pietatis	SSB	Alma Redemptoris Mater	SSB
Miserere mihi Domine	ATB	Ave Regina Caelorum	SSB
Iustus ut palma florebit	SSATB	Regina Caeli	S/A,T
Litaniae Beatae Mariae V.	SSATB	Missa	ATB
*	*	*	*
Adoramus te Christe	mot.	ATB	Pr 14
Et quando videbo te	„	SSA	Pr 14

**TOZZI Vincenzo**  
(Rome, c. 1612/Messina, c. 1675)

From 1640 ch.mas. in the cathedral of Messina; then probably active in Malta where his melodrama *Annibale in Capua* was staged in 1664. The MSS are not recorded in other catalogues.

*Il libro de' concerti eccl.* (1662) (motets) Pr 150

Venite omnes	SS	Eia Filiae Hyerusalem	SSA
Paratum cor meum Deus	SS	Placens Deo factus est	SST
Virgo clemens	SS	IESV Rex admirabilis	ATB
Exultate et magnificate	SS	Adora te	SSB
Salue o cara Paren	ST	Florebunt Domino	ATB
O Sacramentum	AT	Audite gentes	SSS
Hic est panis	SB	O pretiosum	SATB
Saluum me fac	BB	Congregati sunt	SATB
Venite Angeli	SSB	O bone IESV	SATB
Perforatum est	SAT	Laetare Virgo	SATB
Expectans expectavi		Salue Regina	SATB
Dominum	SAB	Benedicam Domino	SSATB
O quam pulchra, & casta	ATB	Sicut stella mattutina	SSATB
*	*	*	*
Ah che pallido essangue	aria	A	MS 82
Alma	ant.	SS	MS 74
Ave Maris Stella	hymn	8v	MS 69
Chi vide il mio bene	aria	SS	MS 90

GENERAL INDEX OF NAMES AND WORKS

<i>Currite fideles</i>	mot.	SAB	MS 75
<i>Dai confini più vicin</i>	dial. past.	SATB	MS 92
<i>Dimmi bella hor dì che fai</i>	madr.	ATB	MS 99
<i>Dormi mio dolce signor</i>	aria	SmS	MS 95
<i>Due begl'occhi guerrieri</i>	aria	ATB	MS 83
<i>Ecco già l'antro</i>	dial. past.	SSATB	MS 93
<i>Gaudete cum Maria</i>	mot.	SSB	MS 118
<i>In celesti viridario</i>	"	SATB	MS 78
<i>In lectulo meo</i>		SATB	MS 80A
<i>Invicta virgo</i>		SAT	MS 76
<i>Iste confessor</i>	hymn	9v:SSA?	MS 70
<i>Messa</i>		SSATB	MS 68
<i>Ne per pianti e sospiri</i>	aria	ATB	MS 81
<i>Occhi voi foste a me</i>	madr.	SSATB	MS 97
<i>Offeso Dio vendetta</i>	aria	A	MS 85
<i>Offeso Dio vendetta</i>	aria	SB	MS 86
<i>O lilium convallium</i>		S	MS 77
<i>O martirio d'amor</i>	aria	S	MS 88
<i>Qual suono</i>	dial. past.	SATTB	MS 91
<i>Rimembranza di morte</i>	aria	ATB	MS 89
<i>Salve Regina</i>	ant.	S	MS 71
<i>Salve Regina</i>	ant.	SS	MS 72
<i>Scompagnato sospiro</i>	madr.	SSATB	MS 96
<i>Senza Dio regni e tesori</i>	aria	S	MS 87
<i>Sommergetevi in pianto</i>	madr.	SSATB	MS 98
<i>Stolta è l'anima che crede</i>	aria	ATB	MS 84
<i>Vaghe stelle</i>	dial. past.	SSATB	MS 94
<i>Vidi speciosam</i>	mot.	SAB	MS 79

TRASCHI

<i>Te Deum</i>	hymn	8v: ?	MS 31A
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TRICARICO Giuseppe  
(Gallipoli, 1623/1697)

Composer and ch.mas. active in Rome, Ferrara, Vienna.

<i>Concentus ecclesiastici</i> (1649)		(motets)	Pr 151
<i>O Amatissime Iesu</i>	SS	Accipite iucunditatem	SSS
<i>Dulces Hymnos</i>	SS	A Caeli iucunditas	SSA
<i>O Crux benedicta</i>	SS	Amo Christum	SSA
<i>Beati N.</i>	SS	Quid nostris dulcius	SSB
<i>Exultantes ad te Virgo</i>	SA	Exurgat Deus	SSB
<i>Omnis Arbor</i>	AT	Benedicam Dominum	ATB
<i>Respice in me</i>	SB	In Caelestibus regnis	SSTB
	*	O Pretiosum	SATB
	*	*	*

GENERAL INDEX OF NAMES AND WORKS

Deus quis	mot.	ATB	Pr 57
In voluntate tua	"	SAB	MS 117
Non si scherzi con amore	madr.	3v	Pr 61
O admirabile nomen	mot.	SS	Pr 56
O admirabile nomen Iesu	"	ATB	Pr 55
Quis dabit mihi paennas	"	S	Pr 54
Repleatur os meum	"	SST	Pr 56
Volontario provai	madr.	3v	Pr 61

TRIVISO (TREVISIO) Giovanni Battista

Active in 1654 as ch.mas in Pavia.

Dulce Bonum	mot.	4v: B ?	MS 114
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TROIANO Giovanni  
(Todi, ?)

Active as choir master in Rome c. 1600.

Litaniae		8v	Pr 156
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TURINI Francesco  
(Prague, 1589/Brescia, 1656)

Organist and composer active in Prague, Vienna, Brescia.

Madrigali a 5v (1629)			Pr 152
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Vien la mia Donna		Mentre vaga Angioletta
Lidia t'inganni		Torna deh torna homai
Con che soavità		Ove ch'io vada
Tall'hor vi porgo prieghi		Ch'io t'ami più crudel
In una verde piaggia		Fia mai quel di
Sincero amante amai		Vanne vattene Amor

VALENTINI Giovanni Carlo  
(Venice, c. 1582-83/Vienna, 1649)

Organist and ch.mas. active in Graz and Vienna.

Ave Regina	ant.	ATB	Pr 59, MS 117
Ut audivit Salutationem	mot.	SAB	MS 117

VALESI Fulgenzio  
(Parma, XVI cent.)

Composer; in 1611 Cistercenses monk in Milan.

Alta immensa	mot.	SATB	Pr 115
Vias tuas	"	SB	Pr 115

GENERAL INDEX OF NAMES AND WORKS

**VANNARELLI Francesco Antonio**  
(Rome, c.1620/after 1676)

Minor conventional; ch.mas. in Rome, Spoleto and Terni.

*Decachordum Marianum* (1668)

Pr 153

Prime Letanie	SS/TT,B	I Salve Regina	5v conc.
Seconde Letanie	SSAB+(T)	II Salve Regina	5v
Terze Letanie	SATTB	I Ave Regina	5v
Quarte Letanie	SSATB conc.	II Ave Regina	SSATB
Quinte Letanie	SSB,ATB	III Ave Regina	ATB
Seste Letanie	SST, SATB	I Alma Redemptoris	SS/TT
Settime Letanie	8v conc.	II Alma Redemptoris	ATB
Ottave Letanie	8v	III Alma Redemptoris	4v
None Letanie	8v conc.	I Regina Coeli	SAT
Decime Letanie	8v in Eco	II Regina Coeli	8v
*	*	*	*
De profundis clamavi	ps.	SS	Pr 15
Iesu dulcis	mot.	SSA	Pr 14
In convertendo	ps.	SS	Pr 15
Laudate pueri	ps.	SS	Pr 15
Letania		SSB	MS 100
O pretiosum	mot.	ATB	Pr 59, MS 117

**VANNINI Bernardino**  
(Barbarano, Brescia, XVII cent./?)

Ch.mas. in Viterbo.

Mons Dei	mot.	SSSA	Pr 59
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**VANNINI Pietro Paolo da Palestrina**  
(Italy, XVII cent.)

O miracula	mot.	S	Pr 53
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**.VENETINI Carlo**

Ave Regina		ATB	Pr 59
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**VERDEROSA**

Pastorale		SATB	MS 101
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**VIGNOLA Giuseppe**  
(Naples, 1662/1712)

Composer and organist active in Naples.

Kyrie, Gloria		SSATB	MS 102
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GENERAL INDEX OF NAMES AND WORKS

VINCENTI Giovanni  
(Rome, c. 1635/Loreto, 1701)

Ch.mas. in Rome and Loreto.

Iubilemus	mot.	SATB	Pr 57
Lauda Ierusalem	ps.	SSB	Pr 58
Paravit in mensa	mot.	SSB	Pr 13
Populum humilem	mot.	SST	Pr 14

VITALI Giovanni Battista  
(Bologna, 1623/Modena, 1692)

Composer and violinist; disciple of M. Cazzati; active in Bologna and Modena.

Sonate a 2 - 5 strom. (1669) Pr 154

L'Albicini	2 vl, violone
La Sanvitale	2 vl, violone
La Guidoni	2 vl, violone
La Rangoni	2 vl, violone
La Sassatelli	2 vl, alto vla, violone
Capriccio detto il Molza	2 vl, A, B
La Scalabrina	2 vl, A, T, B

Hinni sacri a v. sola con 5 strom. (1684) Pr 155

Creator alme siderum	B	Pange lingua gloriosi	A
Iesu Redemptor omnium	S	Pange lingua gloriosi	T
Salvete flores Martyrum	S	Pange lingua gloriosi	B
Crudelis Herodes Deum	S	Quodcumque in orbe	T
Lucis Creator optime	S	Egregie Doctor Paule	B
Lucis Creator optime	B	Ut queant laxis	S
Lucis Creator optime	A	Decora lux Aeternitatis auream	T
Audi benigne Conditor	S	Pater superni luminis	B
Audi benigne Conditor	A	Miris modis repente	T
Ave maris stella	S	Quicumque Christum	
Ave maris stella	B	quaeritis	S
Ave maris stella	A	Te splendor, et virtus Patris	B
Vexilla Regis prodeunt	S	Custodes hominum	A
Vexilla Regis prodeunt	B	Placare Christe servulis	S
Ad Regias Agni dapes	S	Exultet orbis gaudijs	A
Ad Regias Agni dapes	A	Exultet orbis gaudijs	T
Tristes erant Apostoli	T	Exultet orbis gaudijs	B
Rex gloriose Martyrum	A	Deus tuorum militum	S
Salutis humanae Sator	S	Deus tuorum militum	A
Veni Creator Spiritus	T	Sanctorum meritis	T
Iam sol recedit igneus	S	Iste Confessor	S
Pange lingua gloriosi	S	Iste Confessor	A

GENERAL INDEX OF NAMES AND WORKS

Iste Confessor	T	Iesu corona Virginum	A
Iste Confessor	B	Fortem virili pectore	A
Iesu corona Virginum	S	Caelestis Urbs Ierusalem	B

ZANETTI Bernardo

Ch.mas in the cathedral of Malta from 1708 to 1718.

Alma	ant.	A	MS 104A
Alma	ant.	T	MS 104B
Dixit	ps.	SSATB	MS 103
Nimis honorati sunt	grad.	SA	MS 105
Si quaeris miracula	hymn	SATB	MS 106

ZERAFA Benigno  
(Malta, 1726/1804)

Priest; composer and ch.mas. Studied in Naples; from 1744 to his death ch.mas in St. Paul's cathedral, Mdina, F. Azzopardi being organist of the same; wrote sacred music, entirely preserved in the Mdina Museum.

See Catalogue, pp. 79-88.

ZERAFA Vincenzo  
(Malta, XVIII cent.)

Nephew of Benigno (above); active as organist in the Cathedral of Malta.

Confitebor tibi Domine	mot.	SATB	MS 333
Magnus Dominus et laudabilis nimis	"	SATB	MS 331
Miserator et misericors Dominus	"	SATB	MS 332
Per singulos	"	SATB	MS 334

# CHECKLIST OF MUSICAL COMPOSITIONS WITH THEIR CORRESPONDING MICROFILM NUMBER

## PRINTED WORKS

Pr. no.	Proj. no.	Pr. no.	Proj. no.	Pr. no.	Proj. no.
1-2	3560	55-57	3578	112-115	3596
3-4	3561	58-61	3579	116-120	3597
5	3562	62-64	3580	121	3598
6-9	3563	65-66	3581	122-124	3599
10-11	3564	67-68	3582	125-127	3600
12-14	3565	69-70	3583	128-131	3601
15-17	3566	71-75	3584	132	3602
18-20	3867	76-78	3585	133	3603
21-24	3568	79-81	3586	134-135	3604
25-29	3569	82-85	3587	136-139	3605
30-33	3570	86-88	3588	140-142	3606
34-35	3571	89-90	3589	143-146	3607
36-40	3572	91-93	3590	147-149	3608
41-42	3573	94-96	3591	150-152	3609
43-45	3574	97-102	3592	153-154	3611
46-48	3575	103-105	3593	155-158	3612
49-52	3576	106-110	3594	—	—
53-54	3577	111	3595	—	—

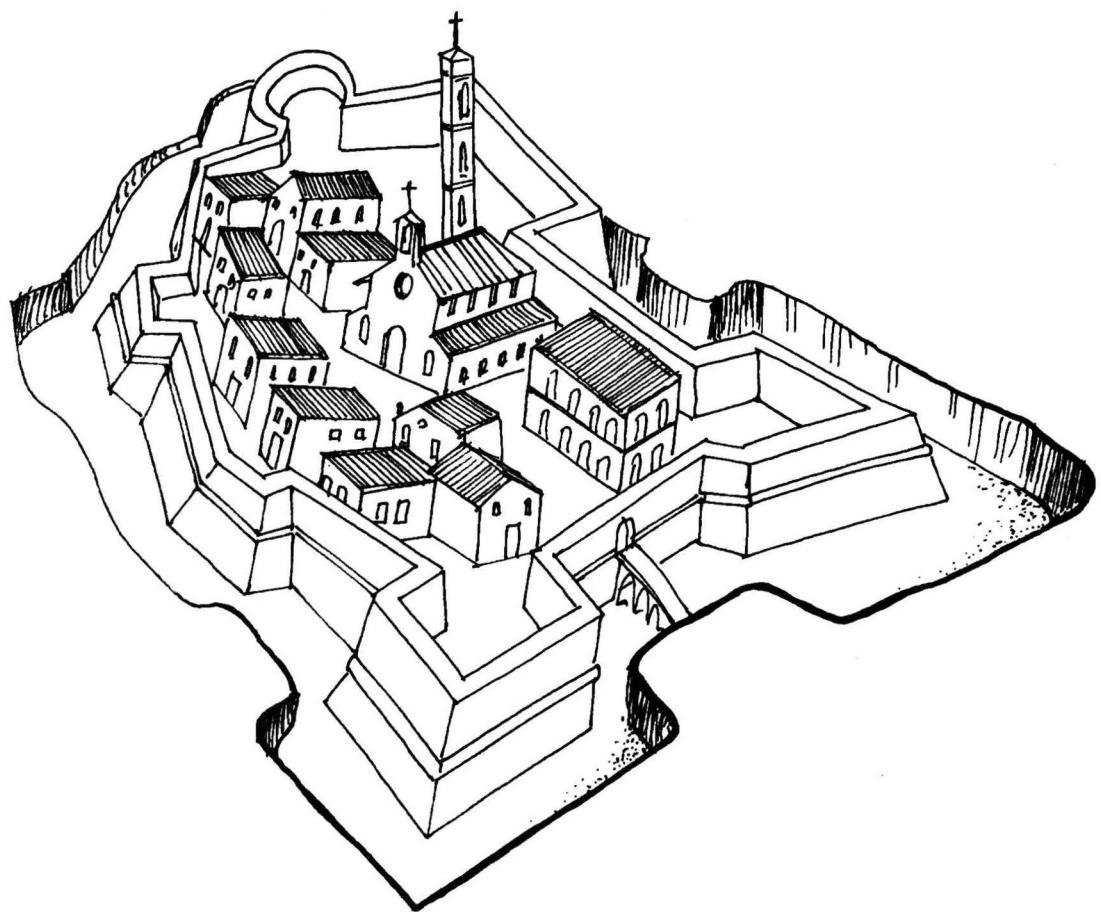
## CHECKLIST

## MANUSCRIPT COMPOSITIONS

MS no.	Proj. no.	MS no.	Proj. no.	MS no.	Proj. no.
1-7	3311	259-261	2183	353	2215
8-28	3312	262-268	2185	354	2216
29-41	3314	269-272	2184	355	2217
42-54	3315	273-287	2186	356	2218
55-67	3313	288-291	2187	357	2219
68-99	3316	292-296	2188	358	2220
100-110	3317	297-299	2189	359	2221
111-119	3318	300-306	2190	360	2222
120-127	3319	307-310	2191	361	2223
128-133	3320	311-313	2192	362-364A	2224
134-150	3322	314-315	2193	365	2225
151-170	3323	316-325	2194	366	2226
171-193	3324	326	2198	367	2227
194-195	3325	327-330	2199	368	2228
196-202	3326	331-334	2200	369	2229
203-237A	3327	335	2101	370-371	2230
238-242	3330	336	2102	372-378	2231
243	2167	337	2103	379-388	2232
244	2168	338	2104	389-392	2233
245	2169	339	2201	393-397	2234
246	2170	340	2202	398-405	2235
247	2171	341	2203	406-411	2238
248	2172	342	2204	412-421	2239
249	2173	343	2205	422-430	2338
250	2174	344	2206	431-434	2339
251	2175	345	2207	435	2340
252	2176	346	2208	436	2341
253	2177	347	2209	437	2342
254	2178	348	2210	438	2343
255	2179	349	2211	439-442	2347
256	2180	350	2212	443	2350
257	2181	351	2213	444	2351
258	2182	352	2214	445	2352

## CHECKLIST

MS no.	Proj. no.	MS no.	Proj. no.	MS no.	Proj. no.
446	2348	518-531	2384	668-669	4114
447-450	2349	532-543	2385	670	4115
451-453	2353	544-550	2386	671	4116
454	2354	551-555	2387	672-675	4117
455-457	2355	552A	3557	676-683	4118
458-461	2356	556-558	2388	684-690	4119
462-463	2361	559-569	2389	691-698	4120
464-466	2367	570-572	2390	699-712	4121
467-469	2313	573-577	2391	713-714	4122
470-471	2363	578-581	2392	715-716	4123
472	2364	582-584	2393	717-719	4124
473	2365	585-599	3454	720-772	4125
474-475	2366	600-604	3456	723-726	4126
476-481	2367	605	3552	727	4127
482-484	2368	606-607	3455	728	4128
485-486	2369	608	3551	729	4151
487	2370	609-610	3553	730	4152
488-490	2371	611-624	3554	731	4153
491-494	2372	625-628	3553	732	4154
495-499	2373	629	3555	733	4155
500-502	2374	630-632	3553	734	4156
503-504	2375	633-642	3556	735	4157
505-506	2376	643	3557	736	4158
507-507A	2377	644-646	4112	737	4159
508	2378	647-652	4111	738	4160
509	2379	653-661	4110	739-743	4161
510	2380	662	4109	744-745	4162
511	2381	663	4108	746-750	4163
512-514	2382	664	4107	—	—
515-517	2383	665-667	4113	—	—



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